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ABSTRACT

This document is a six-unit curriculum guide for a high school (grades 9-12) course in clothing instruction. The units contain one to three lessons on the following topics: (1) psychology of clothing and appearance (role of clothing and clothing choices, personal grooming); (2) design principles (line and design, color); (3) construction preparation (patterns, fabrics, and notions; sewing tools and equipment; and construction preliminaries); (4) construction projects (construction and projects, and evaluation of projects); (5) clothing care and maintenance (laundry; dry cleaning, pressing, repairs); and (6) clothing consumerism (effective consumer skills). Each unit contains the following: objectives, concepts, competencies, learning activities, assessment and evaluation questions related to competencies, teacher background information, transparency masters, student activity guides, and teacher keys. The document concludes with 17 pages of clothing and textiles laboratory management techniques and other suggestions by teachers. (KC)

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ED 433 448

DYNAMICS OF CLOTHING I

Curriculum Guide
A Family and Consumer Sciences Education Course of Study
for Grades 9 - 12

under the direction of
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Curriculum Guide
A Family and Consumer Sciences Education Course of Study
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the Utah State Office of Education
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DYNAMICS OF CLOTHING I
(LEVEL I)

Grades: 9-12
One or Two Semesters

CIP CODE: 20.0113

This course prepares individuals to understand the psychological aspects of clothing and textiles, and introduces the students to: 1) basic clothing construction techniques, 2) clothing care and maintenance, 3) textiles information, and 4) consumer skills. Student leadership (FHA/HERO) may be an integral part of this course.

SCOPE AND SEQUENCE

I. PSYCHOLOGY OF CLOTHING AND APPEARANCE — *Class Time: 2%*

A. Role of Clothing and Clothing Choices

1. Define the role clothing plays in creating images for self, school, peer groups, and families.
2. Review how images are projected through dress and the statements made through clothing choices.
3. Distinguish between fashion conformity, personal originality, and classic styles of dress.
4. Determine the impact of technology and media on clothing choices.

B. Personal Grooming * (Optional)

1. Examine personal appearance.
2. Discuss the impact of grooming on personal image.
3. Discuss the impact of personal grooming on self-esteem and self-concept.
4. Identify personal changes needed to improve or clarify personal image.
5. Develop a plan for achieving needed changes.

* If the materials in this unit have been covered elsewhere in the Family and Consumer Sciences program, such as the Exemplary School or Fashion Strategies courses, omit this topic from this course.

II. DESIGN PRINCIPLES — *Class Time: 10%*

A. Line and Design

1. Examine the characteristics of line and its relationship to clothing choices.
2. Define *proportion*, *scale*, *balance*, *emphasis*, and *rhythm*.
3. Consider the impact of texture choices on the overall image.
4. Identify principles of design used in current fashion.
5. Assess personal body contour.
6. Identify lines and designs that best complement personal body contour.

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B. **Color**

1. Explain how *hue*, *value*, and *intensity* affect color.
2. Identify the standard color schemes used in personal and home fashions.
3. Analyze the use of various color schemes in clothing and textiles.
4. Identify how colors enhance personality traits and create specific impressions.
5. Explain how color can be used to emphasize good features and/or de-emphasize less attractive features.
6. Analyze which colors work well with personal skin and hair coloring.
7. Identify color schemes and predominant colors in a personal wardrobe, and develop a color plan for future additions.

III. CONSTRUCTION PREPARATION

Class Time: 15%

A. **Patterns, Fabrics, and Notions**

1. Determine the personal pattern type and size needed.
2. Read the pattern envelope for guidelines in choosing appropriate fabrics for the pattern design and skill level.
3. Identify basic types of fabric construction (e.g., woven vs. knit, natural vs. synthetic, etc.) and some advantages and disadvantages of each.
4. Discuss the importance of using interfacing and selecting appropriate types for various weights and types of fabrics.
5. Specify the reasons for, necessity of, and methods of fabric preparation.
6. List various types of sewing aids categorized as *notions* and their functions.
7. Select appropriate types of sewing thread for fabrics and their purposes.

B. **Sewing Tools and Equipment**

1. Identify standard sewing tools and equipment used in clothing construction.
2. Select the appropriate sizes and types of hand needles, machine needles, and sewing pins for fabric and their purposes.
3. Review safety procedures for machines, sergers, and other equipment.
4. Review sewing machine and serger parts and their functions.
5. Thread the machine and serger correctly.
6. Demonstrate adequate control of the sewing machine, serger, and other equipment.
7. Apply proper procedures for cleaning and maintaining sewing equipment.

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C. Construction Preliminaries

1. Define and use standard sewing terms.
2. Assess the level of personal sewing skills.
3. Select pattern(s) for personal projects.
4. Utilize effective time-management techniques.
5. Adjust the pattern for an accurate fit.
6. Prepare the fabric for cutting and construction.
7. Identify and interpret pattern symbols.
8. Follow correct layout techniques (the use of grainline, matching plaids and or/stripes, one direction for napped fabrics, etc.).
9. Use established marking and cutting techniques.

IV. CONSTRUCTION PROJECTS — ***Class Time: 65%***

A. Construction and Projects

1. Incorporate and complete the following suggested construction techniques in various projects:
    a. seams and seam finishes
    b. darts, tucks, and pleats
    c. zippers
    d. pockets
    e. sleeves
    f. facings
    g. collars
    h. waistbands and/or cuffs
    i. sewing on knit fabrics
2. Follow pattern information, marking guides, and sewing guidelines.
3. Utilize appropriate pressing methods throughout constructions.
4. Demonstrate mastery of construction techniques on samples and/or sewing projects.
5. Utilize time-management skills to complete project(s).

B. Evaluation of Projects

1. Evaluate completed projects for workmanship, fit, compatibility of fabric to pattern, appearance, time management, etc.
2. Display completed projects via display cases, demonstrations, presentations, or fashion shows. (Optional)

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V. CLOTHING CARE AND MAINTENANCE *Class Time: 5%*

A. Laundry

1. Identify basic laundry procedures, such as reading care labels, sorting clothes, water temperature selection, and cycle selection.
2. Identify ways of saving energy during the laundry process.
3. Explain the purpose and correct use of laundry products.
4. Determine appropriate stain removal techniques for a variety of stains and fibers.
5. Explore appropriate methods of clothing storage.
6. Apply proper laundry and storage procedures.
7. Explore various laundry appliance options.

B. Dry Cleaning, Pressing, Repairs

1. Explain the necessity and benefits of dry cleaning for some fabrics.
2. Demonstrate the use of proper pressing techniques and commonly used pressing equipment.
3. Itemize common types of clothing repairs (replacing zippers, repairing pockets, replacing buttons, stitching broken seams, resewing hems, etc.)
4. Apply a variety of clothing repair techniques.

VI. CLOTHING CONSUMERISM *Class Time: 3%*

A. Effective Consumer Skills

1. Develop effective personal consumer skills by:
    a. Identifying indicators of quality in garments.
    b. analyzing the quality of workmanship, fabric, and design of clothing in relation to cost.
    c. recognizing the importance of proper fit for maximum wardrobe value.
    d. considering alteration and/or repair options when purchasing ready-made clothing.
    e. comparing the costs of care in time and dollars.
    f. assessing ways to save money on the costs of clothing.
    g. familiarizing oneself with current labeling laws.
    h. being aware of commonly used advertising gimmicks.
    i. identifying various types of retail stores.
    j. comparing costs, advantages, and disadvantages of cash purchases versus credit purchases.

DYNAMICS OF CLOTHING I

UNIT I: ***PSYCHOLOGY OF CLOTHING AND APPEARANCE***

TOPIC A: **ROLE OF CLOTHING AND CLOTHING CHOICES**

OBJECTIVE: Students will explore the role clothing plays in projecting a personal image and how clothing choices support that image.

CONCEPT: Clothing is an important part of our culture and our personal image. Our image is projected through our clothing choices. An article of clothing, piece of jewelry, or accessory can act as a "clue" in determining the message we send and, consequently, the way we are perceived.

COMPETENCIES:

1. Define the role clothing plays in creating images for self, school, peer groups, and families.
2. Review how images are projected through dress and the statements made through clothing choices.
3. Distinguish between fashion conformity, personal originality, and classic styles of dress.
4. Determine the impact of technology and media on clothing choices.

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Roles of Clothing/Clothing Choices	Examples of clothing that represent various types of garments worn Overhead transparency (I-I-14) Copies of student activity guide (I-I-15) Collages of three (3) types of garments
2. Types of Dress That Stereotype	Large pictures that depict different types of dress that stereotype people Optional: Supplies for student collages (poster paper, magazines, glue, markers, scissors, etc.)
3. Classic Clothing Choices	Copies of student activity guide (I-I-18)
4. Clothing Messages	Classroom set of article (I-I-20 through I-I-22) Copies of student activity guide (I-I-23)
5. Clothing Clues	Fabric swatches for each clue OR Pictures that depict each clue Large pieces of butcher paper or poster paper with names of categories Felt-tip markers
6. Your Roles and the Clothing You Wear	Copies of student activity guide (I-I-26)
7. Guest Speaker: Clothing Retail Person	As desired
8. Guest Panel	Questions for panel members (I-I-27)

ACTIVITIES/OPTIONS

Option 1: Roles of Clothing/Clothing Choices

Using the teacher background information ROLES OF CLOTHING/ CLOTHING CHOICES as a guide, lead the students in a dialogue regarding the role clothing and clothing choices play in our society. As the discussion progresses, display one or more items of clothing that represent each of these areas. Ask the students to identify other pieces of clothing for each area. Have the students complete the corresponding student activity guide, ROLES OF CLOTHING/CLOTHING CHOICES. Examples of items that represent each area:

Protection:	football helmet, ski hat, gloves, etc.
Modesty:	swimsuit, tank tops, shorts, etc.
Safety/sanitation:	hiking boots, hard hat, lab coat, knee pads, etc.
Identification:	letter coat or sweater, uniform for work or team
Status:	example of current popular "designer" or "label" clothing
Decoration:	jewelry, dressy dress, vest

Option 2: Types of Dress that Stereotype

Follow the directions provided in the teacher background information and guidelines, TYPES OF DRESS THAT STEREOTYPE, for this activity.

Option 3: Classic Clothing Choices

Have each student complete the student activity guide, CLASSIC CLOTHING CHOICES, to gain an awareness of and analyze the implications and ramifications of the clothing choices he/she makes every day. A scoring guide is provided on the second page.

Option 4: Clothing Messages

Begin this activity by having the students read the article, WHAT ARE YOUR CLOTHES SAYING ABOUT YOU? Then assign the class to watch one television program or movie, with or without sound, and describe the main characters. Have the students analyze the way each character is dressed and identify the messages and cues given by the their dress. Then have the students analyze what kind of messages and cues their own dress gives, using the student activity guide, CLOTHING MESSAGES.

Note: Periodically, the teacher will need to update this reading material with new programs, characters, modes of dress, etc.

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ACTIVITIES/OPTIONS

Option 5: **Clothing Clues**

Follow the teacher guidelines and background information, CLOTHING CLUES, for this activity. The teacher will need to prepare large sheets of butcher paper or poster board, with one category on each piece, and hang them around the room for the students to record their responses.

Note: If the teacher will laminate these pieces of paper or poster board before they are used the first time, they can be cleaned and reused if board markers are used on them.

Option 6: **Your Roles and the Clothing You Wear**

Discuss the various roles students play in their everyday activities. As the students identify some of their roles, list them on the board. Then have students complete the student activity guide, YOUR ROLES AND THE CLOTHING YOU WEAR.

Option 7: **Guest Speaker: Clothing Retail Person**

Ask a clothing retail person to be a guest speaker and explain how the retail market is controlled, the impact of the media on clothing choices/ sales, and how it changes from year to year.

Option 8: **Guest Panel**

Invite a guest panel to discuss the psychological aspects of clothing in a variety of situations. The panel could be made up of:

- One parent
- A store manager
- A business person
- One high school student
- One college student
- A youth from a correctional facility

Some questions that could be used for the panel are provided in the resources.

Note: Options 2, 3, 4, and 5 are from the Fashion Strategies curriculum, Unit II: Personal Fashion, Competencies 2 and 3, pages II-3 to II-20.

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ASSESSMENT/EVALUATION QUESTIONS

COMPETENCIES

1. Define the role clothing plays in creating images for self, school, peer groups, and families.

1. People who live in the desert keep the hot sun from damaging their bodies by covering up with long flowing robes and head coverings.
   A.* True
   B. False

2. If you have a leadership position within a group, your appearance will have very little importance.
   A. True
   B.* False

3. Ordinary people can have a sense of importance by the clothing they choose.
   A.* True
   B. False

4. Clothing that may be considered as modest to one person may not be modest to another.
   A.* True
   B. False

5. Some reasons the definition of modesty may differ are:
   - laws and customs of the land
   - religious beliefs
   - personal activities
   - styles of the time

6. The two (2) main reasons clothing is a basic need in our society are:
   1. physical
   2. psychological/social

7. The three (3) physical reasons we need clothing are for:
   1. protection
   2. modesty
   3. safety/sanitation

8. The three (3) social/psychological reasons we need clothing are for:
   1. identification
   2. status
   3. decoration

ASSESSMENT/EVALUATION QUESTIONS

2. Review how images are projected through dress and the statements made through clothing choices.

1. The clothing that people wear offers clues about their personalities.
A.* True
B. False

2. Comfort is the most important thing to consider when choosing clothing for exercise.
A.* True
B. False

3. Distinguish between fashion conformity, personal originality, and classic styles of dress.

Match the following terms with the correct definition.

_C_ 1. Fashion Conformity	A. Individuality - Uses clothing and accessories to express own personality.
_A_ 2. Personal Originality	B. Professional - Styles have a long life. More conservative.
_B_ 3. Classic	C. Trendy - Selects fashions that are currently accepted by society.

4. A person can only fit into one of the above categories.
A. True
B.* False

5. Technology and forms of communication can influence our clothing choices.
A.* True
B. False

6. Our own personality and likes will help to make our fashion decisions.
A.* True
B. False

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ASSESSMENT/EVALUATION QUESTIONS

4. Determine the impact of technology and media on clothing choices.

1. Modern technology has little effect on clothing choices.
   A. True
   B.* False

2. Computers are used to help design patterns.
   A.* True
   B. False

3. CAD/CAM are methods used in the advertising of clothing.
   A. True
   B.* False

4. Grading is when the public decides if they like the garment.
   A. True
   B.* False

5. CAD/CAM stand for Computer Aided Design/Computer Aided Manufacturing.
   A.* True
   B. False

6. Computerized machines are a type of new technology used in the garment industry.
   A.* True
   B. False

7. Satellites have helped to make fashion information from around the world more available.
   A.* True
   B. False

8. Often television personalities and movie stars influence or start a fashion trend by the clothing worn on their shows.
   A.* True
   B. False

9. Musical artists usually don't influence fashion because their entertainment is audio (you listen to it) and not visual.
   A. True
   B.* False

10. The rate of change in the fashion cycle is the same today as it was 100 years ago.
    A. True
    B.* False

ROLES OF CLOTHING/CLOTHING CHOICES

Clothing is a basic need in our society for two main reasons:
1. physical
2. psychological/social

The **PHYSICAL** reasons we need clothing are:
1. protection
2. modesty
3. safety/sanitation

The **PSYCHOLOGICAL/SOCIAL** reasons we need clothing are:
1. identification
2. status
3. decoration

PROTECTION: Humans don't have a natural protective covering from the climate and weather, like feathers and fur, as many animals have. Therefore, we must wear coverings that protect us from the elements.

For example:
- Eskimos survive extreme cold by wearing furs that trap the warm air from their bodies, creating a layer of warmth and also blocking out the cold outer air.
- Desert dwellers cover their bodies with long robes and head coverings that keep the hot desert sun from burning and dehydrating their bodies.
- In warm weather, we wear loose styles and light colors to keep cool. (Dark colors absorb more of the sun's rays and make us warmer.)
- In cold weather, we wear additional layers of clothing and bulkier, tighter fitting clothing in darker colors to keep us warm.

MODESTY: Modesty refers to what a person feels is appropriate covering for his/her body. It is generally dictated or influenced by a local culture, religion, mores, and personal choices. The definition of modesty may differ for some of the following reasons:

1. Laws and customs of the land. For example:
   - Moslem women cover every part of their bodies and leave only the eyes showing.
   - Pacific Island women wear only a cotton wrap that barely covers their bodies.
   - In the United States nudity in public places is against the law.
   - In Europe it is not against the law to go topless on many beaches and is very acceptable.

ROLES OF CLOTHING/CLOTHING CHOICES - PAGE 2

2. Religious beliefs. For example:
   - The Quakers wear only dark clothing.
   - Some religions don't believe in wearing makeup.
   - The Mennonite women always wear long skirts.

3. Personal activities. For example:
   - For beach volleyball, swimsuits or shorts would be worn; the males would probably not wear shirts, and shoes would not be worn.
   - For school, swimsuits are not considered appropriate attire, and shirts and shoes are required to be worn.

4. Styles of the time. For example:
   - In the early 1900s, women wore long skirts and thick socks and would follow a man when walking upstairs because it was unacceptable for a man to see a woman's ankles.
   - During this century, skirt lengths have gone up and down in cycles. In the 1960s and 1970s, mini-skirts brought in a concept known as "new morality."

Basically, what might be considered modest for one person may not be considered modest for someone else. It has become a matter of personal judgment.

SAFETY/SANITATION: Safety from clothing is a consideration in several areas of our lives: 1) sports, 2) on-the-job, 3) recreation, and 4) sanitation. Specialty clothing is available for all of these activities. For example:

Sports:	Athletes must wear helmets, padding, teeth protectors, etc.
On-the-job:	Construction workers wear safety shoes and boots, hard hats, etc. Firemen must wear fire-proof clothing. Policemen wear bullet-proof vests. Road workers and hunters wear fluorescent orange vests.
Recreational:	Swimmers wear shirts and use umbrellas to prevent sunburn and dehydration at the beach. Hikers wear sturdy shoes or boots to prevent slipping and falling. Scuba divers wear wet suits in cold, deep water to prevent muscle cramping.

ROLES OF CLOTHING/CLOTHING CHOICES - PAGE 3

Sanitation: Medical personnel wear disposable uniforms, gloves, face masks, and sterile robes to prevent the spread of infection and/or disease.

Food service personnel wear uniforms, hats or hair coverings, and aprons to keep the food sanitary and safe.

IDENTIFICATION: One can often be identified with a particular group by the uniform or clothing he/she wears. This can be due to a particular occupation, a group to which one belongs, or an activity in which one is involved.

Groups that commonly wear uniforms are:

Occupational:	Law enforcement, food service, and medical personnel
School related:	Class and student body officers, sports teams, musical groups, club members
Customs:	In our culture, judges wear black, brides wear white, ministers and priests often wear black robes, college professors wear black robes, etc.

STATUS: Some types of clothing are worn to show status, such as:

- Kings and queens wear crowns and fine fabrics in royal colors.
- Graduation robes and drapes signify different colleges and degrees within a university.
- Furs, expensive jewelry, and designer clothing indicate wealth.
- Insignias are also frequently used to denote ranks, schools, organizations, etc.

DECORATION: Today, most people select clothing they feel will decorate and adorn their bodies to make them "look good." Decoration can express uniqueness and creativity. This has been done for centuries and every culture has its form(s) of body decoration. For example:

- In many African tribes, the people paint their bodies and faces, or may even cut deep scars in the skin, for markings.

ROLES OF CLOTHING/CLOTHING CHOICES - PAGE 4

FASHION CONFORMITY, PERSONAL ORIGINALITY, CLASSIC STYLES OF DRESS

Technology and media influences affect our clothing choices. From these influences we make fashion decisions according to our own personalities and fashion preferences.

FASHION CONFORMITY:	Occurs when fashions that are currently accepted by society are selected. Choices are influenced by popular opinion and may include current fads. One dresses for social acceptance and to be like others.
PERSONAL ORIGINALITY:	Occurs when clothing and accessories are used to express one's individuality and uniqueness. Choices are not influenced by popular opinion. One dresses to be different and/or to please himself/herself.
CLASSIC:	Clothing choices are very stylish but in styles that have a long life. Choices are often more conservative and professional in appearance.

To introduce these three styles of dress, prepare three (3) collages—one for each of the following:

1. Clothing that is "in style" or reflects current trends
2. Clothing that is "unique" or different
3. Clothing that is "classic" or professional

Do NOT label the collages. Have each student select the collage that best represents him/her. Explain each basic style and reveal the classifications:

- If the student selected collage #l, he/she most likely fits into the FASHION CONFORMITY/TRENDS group.
- If the student selected collage #2, he/she most likely fits into the PERSONAL ORIGINALITY group.
- If the student selected collage #3, he/she most likely fits into the CLASSIC group.
- A person can be some of all three (3) types, depending on his/her mood and the activities in which he/she is involved. He/she should select the group that reflects his/her likes most of the time.

Use the overhead transparency to illustrate how these three (3) styles of dress fit within fashion trends.

ROLES OF CLOTHING/CLOTHING CHOICES - PAGE 5

THE IMPACT OF TECHNOLOGY AND MEDIA ON CLOTHING CHOICES

Fashion is anything that is popular at the time. In the past, fashions changed very slowly; today, fashions change quickly. This is principally due to modern technology and communication methods.

Modern technology has changed the way fibers are processed, fabrics are manufactured, and garments produced. Mass production has taken on a whole new aspect due to:

- new technology in producing the fabrics
- the use of CAD/CAM computer systems for:
  (Computer-Aided Design/Computer-Aided Manufacturing)
  a. computer-aided pattern design
  b. computer-aided grading/sizing
  (change pattern pieces to the different sizes)
  c. computerized pattern layout
  (computer automatically checks grainlines, nap direction, and matches plaids)
  d. computerized cutting
  (computer controls knife; speed is adjusted to match the thickness and number of layers)
  e. garment assembly
  (computerized sewing machines or "robots" stitch the garment together; tracks move material from machine to machine)

COMMUNICATION/MEDIA

Because of technology in the field of communication, such as computers, Fax machines, satellites, etc., information from around the world can be obtained in minutes. On any given day, we can view fashions from any country, any designer, and any television program or movie. The clothes we see television program stars wear on a regular basis often become the fashions of tomorrow.

Some examples of fashions from **television** are:

Miami Vice	pastel casual jacket
Fresh Prince of Bel-Air or Blossom	funky, off the wall
Beverly Hills 90210	preppie/short designer
Models, Inc.	designer, unique styles
News programs	business dress
Political leaders	Eisenhower jacket, Jackie Kennedy pillbox hat
Movie and television stars	Michael Jackson's single glove
Athletes	particular brands of athletic shoes

ROLES OF CLOTHING/CLOTHING CHOICES - PAGE 6

Local merchants advertise on the **radio** to lure listeners to their stores to buy merchandise. They frequently advertise particular brand names they carry.

The styles worn by popular **musical recording artists** are frequently copied and may become fads. Some examples of fashions that have become popular through musicians are:

Cher	leather clothing
Madonna	wearing underwear as outerwear
Garth Brooks	opposite stripe-yoked shirts
Snoop Doggy Dog	baggie "gang"
Nirvana and Pearl Jam	the grungy look
Michael Jackson	a glove on one hand, white socks, and short pants
Johnny Cash	all-black clothing

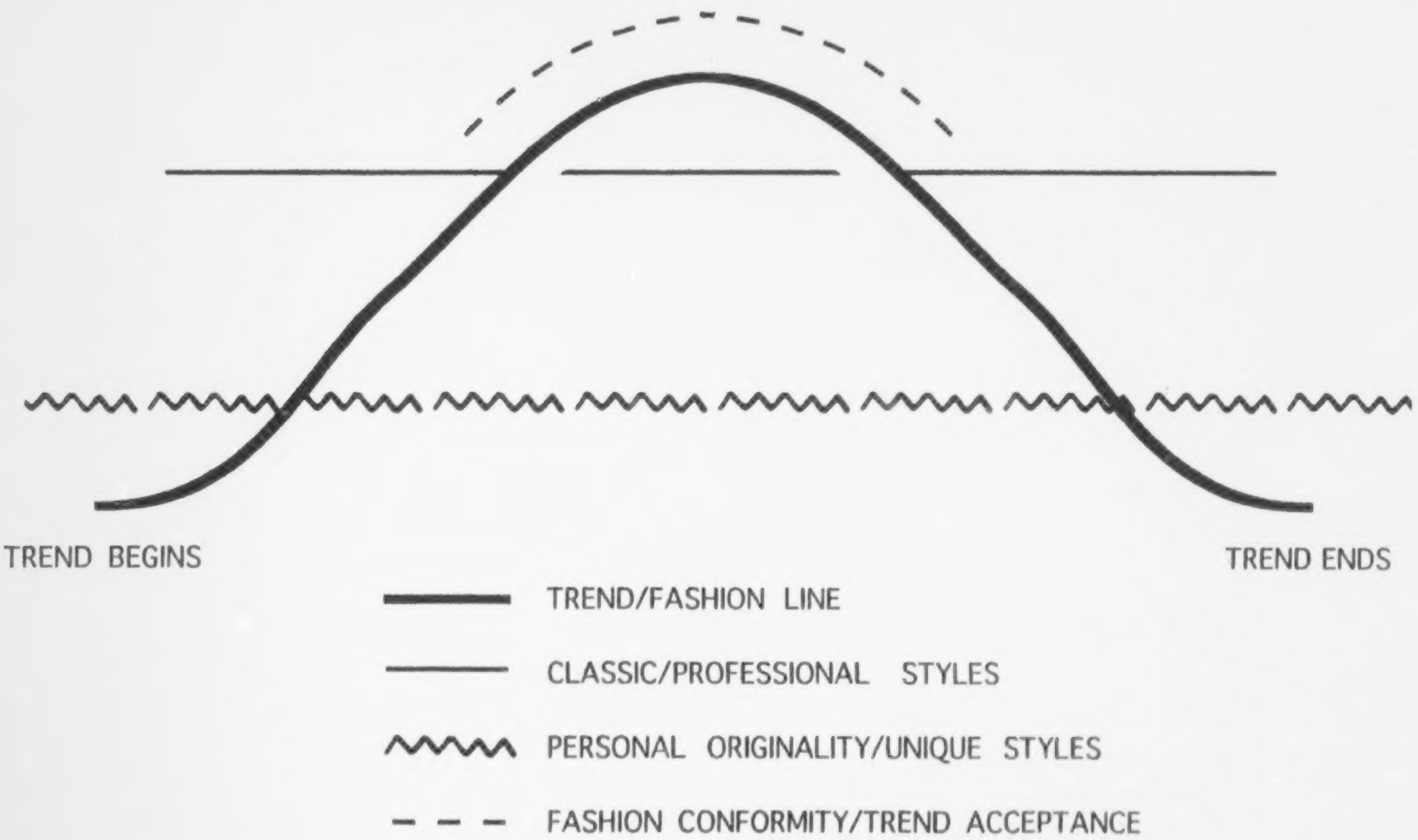
T-shirts with the names and logos of musical groups are very popular, too.

Movie stars that play main character parts in popular movies often begin or revive certain fashions, such as:

Top Gun	leather bomber jackets
Flashdance	off the shoulder sweatshirts
Pretty Woman	red formals, polka dot dresses, hats
Disney movies	theme T-shirts, sweatshirts, hats, etc.

Magazines generally reflect the current fashions through articles, advertisements, covers, photographs, etc. Frequently they show the very latest styles along with the fashions that are on the forefront of acceptance. They may carry a lot of influence about what look is "in," what isn't, and the fabric choices offered.

STYLES OF DRESS WITHIN FASHION TRENDS


TREND BEGINS
TREND ENDS
TREND/FASHION LINE
CLASSIC/PROFESSIONAL STYLES
PERSONAL ORIGINALITY/UNIQUE STYLES
FASHION CONFORMITY/TREND ACCEPTANCE

Name ______________________ Period _______ Date ______________

ROLES OF CLOTHING/CLOTHING CHOICES

1. How does clothing affect us:

   Physically ______________________

   Psychologically/Socially ______________________

2. List six (6) reasons why people wear clothing and give examples of each.

   1. ______________________
   2. ______________________
   3. ______________________
   4. ______________________
   5. ______________________
   6. ______________________

3. List four (4) reasons why people might have different interpretations of modest dress:

   1. ______________________
   2. ______________________
   3. ______________________
   4. ______________________

4. Explain the role of clothing in creating an image for each of the following:

   Yourself ______________________

   School groups ______________________

   Community organizations ______________________

5. Define the following styles of dress:

   Fashion conformity ______________________

   Personal originality ______________________

   Classic ______________________

6. Technology and media affect clothing choices by:

   ____

   ____

ROLES OF CLOTHING/CLOTHING CHOICES

1. How does clothing affect us:

Physically ______gives warmth and protection______________________________

Psychologically/Socially ____helps us feel accepted______________________ ___

2. List six (6) reasons why people wear clothing and give examples of each.

1. _______protection____
2. _______modesty____
3. _______safety/sanitation____
4. _______identification____
5. _______status____
6. _______decoration____

3. List four (4) reasons why people might have different interpretations of modest dress:

1. _______laws and customs of the land__________________________________
2. _______religious beliefs____
3. _______personal activities____
4. _______styles of the time____

4. Explain the role of clothing in creating an image for each of the following:

Yourself _____individual answers will vary______________________

School groups ____school pride, school spirit, belonging___________

Community organizations _belonging/membership, values of organization___

5. Define the following styles of dress:

Fashion conformity ___When fashions currently accepted are selected._______

Personal originality ___When clothing expresses one's individuality.__________

Classic___Clothing choices are stylish, conservative, and professional looking._

6. Technology and media affect clothing choices by:

__The way fibers are processed, fabrics are manufactured, garments produced,

__clothing choices of famous persons, current fashions/fads, etc. ___________

TYPES OF DRESS THAT STEREOTYPE

Prepare large pictures as examples of different types of dress that stereotype people, including people that could easily be identified within the following stereotypes:

1. Businessman or woman (business suit or attire)
2. Athletic type (jogger, football player, climber, skier, etc.)
3. Individualist (non-conformist, unique dresser)
4. Name brand watcher (trendy)
5. Fadster (outlandish, current extremes such as grunge or whatever is in for that year)
6. Preppie students (conservative, classic styles, limited adornment)
7. Western/country (jeans, boots, wide belts, western shirts, etc.)
8. Mainstream America (blue collar, middle class, traditional)

(Colorful magazine pictures that would be useful for this activity can be enlarged at most copy centers and then laminated for preservation.)

Ask the students to answer the following questions based on the impression they have from viewing the pictures.

Which person:
- gets the best grades
- has had trouble with the police
- has the most friends
- will be most likely to go to college
- has the fewest friends
- is the most stuck on himself/herself
- has the best sense of humor
- is most likely to be successful
- looks the most like you would like to look?

A teacher can add or delete depictions as necessary to stimulate discussion on stereotyping. The teacher will also need to lead the students to an understanding of the consequences and problems that can be the result of stereotyping.

As a class, discuss the students' responses to the questions and see how many of the class found it easy to put an image with each picture. Explain the relationship of how this exercise is the same for every individual—the image a person projects through his/her dress is the way he/she is perceived.

BASIC CONCEPT: By analyzing the message you are sending with your dress, you will gain an understanding of how you are being perceived.

If desired, the teacher could have the students do a collage of the personal image he/she would like to project.

Name ______________________ Period _______ Date ____________

CLASSIC CLOTHING CHOICES

Directions: As you study about clothing choices, it is a good opportunity examine some things about how you dress. If you answer the following questions truthfully and honestly, you may gain some awareness of your choices. However, unless you answer honestly, very little can be revealed and learned. Check the column that best reflects your choices. (You will be grading yourself.)

		NO, NOT USUALLY	YES, FREQUENTLY
1.	Do you often apologize for, or feel you have to justify, the way you are dressed?	________	________
2.	Do you attract people with whom you have common interests? (Does your dress send an accurate message about you?)	________	________
3.	When you catch an unexpected glimpse of yourself in a mirror, do you like what you see?	________	________
4.	Are you intimidated by others who are dressed well?	________	________
5.	Is dressing a pleasure each day? (vs. being frantic)	________	________
6.	Can you be ready in 30 minutes for almost any occasion?	________	________
7.	Do you refuse to go places because you don't have the right thing to wear?	________	________
8.	Do you decide every day what impression you want to create? (vs. just putting on whatever is handy)	________	________
9.	Do you get your "money's worth" from your clothing selections? (vs. having a lot of clothing mistakes hanging in your closet)	________	________
10.	Can you be manipulated by relatives or sales clerks into buying and wearing garments you don't like?	________	________
11.	Do you show signs of physical stress when you shop for clothes? (headaches, nervousness, etc.)	________	________
12.	Are you attracting the attention that you want, need, and deserve in your life? (vs. being the one that people naturally ignore)	________	________
13.	Do other people ignore you or push you around?	________	________
14.	Do you feel like you look dull or boring?	________	________
15.	Do you walk down the halls at school feeling confident and totally together?	________	________
	YOUR SCORE		________

CLASSIC CLOTHING CHOICES
SCORING GUIDE

Each question is worth up to 5 points; score each of your answers following this guide:

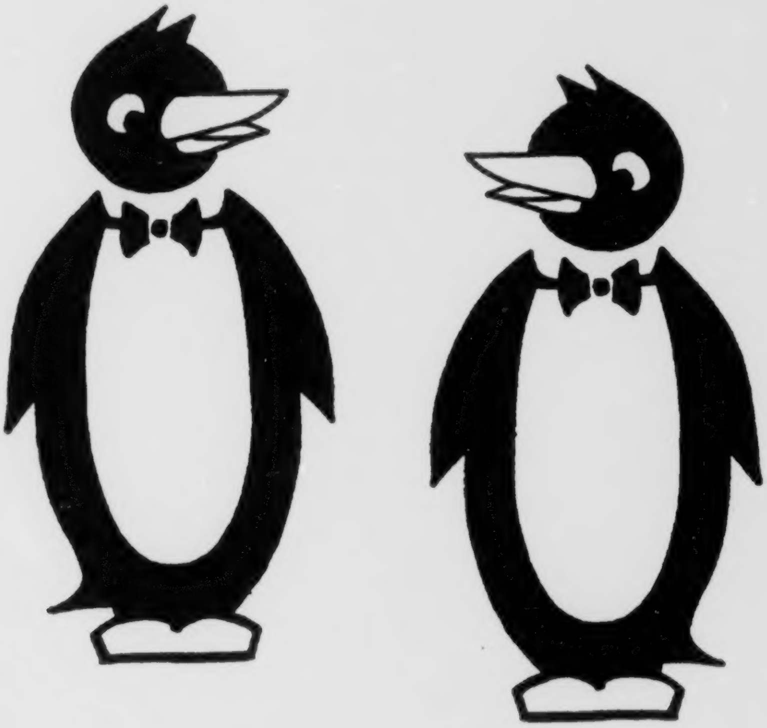
QUESTIONS - 1, 4, 7, 10, 11, 13, 14 should be answered **NO.**
SCORE: NO = 5 YES = 1

QUESTIONS - 2, 3, 5, 6, 8, 9, 12, 15 should be answered **YES.**
SCORE: YES = 5 NO = 1

A perfect score would be 75. If you scored between 60 and 75, you seem to have a good sense about choosing your clothing and are using it to your advantage.

If you scored between 45 and 60, you are showing an average sense about choosing your clothing. Don't feel badly—most people are in this range. This unit will help you make better choices.

If you scored between 35 and 45, it's a good thing we're studying this topic!!



WHAT ARE YOUR CLOTHES SAYING ABOUT YOU???

(Reference: CHOICES, February 1991)

Do they say, "I'm awesome!" "I'm sophisticated!" "I'm a natural slob!" "I'm a real snob!" "I'm wild and crazy!" or "Don't ask!"?

How you dress says a lot about you. If you don't believe it, ask the costume designers for television shows. Their jobs depend on picking the right clothes to make people look good—or tough, or nerdy, or out of place, depending on the script.

When a friend says, "You're looking good," you smile. You know that you're dressed right. When a director tells an actor, "You look good," the costume designer smiles. It means that he or she has done the job right. The actor's clothes give off clear messages about what the character is like. Sounds doubtful to you? Try watching a television show with the sound off. Chances are you could pick out the good guys and the villains just by their clothes and appearance.

So how do costume designers do it? Each one starts with about $5,000 a week for the wardrobes of all the characters on a show. For them, that's a tight budget. They sew some clothes, buy new ones, and use old ones that they pick up at costume rental companies or thrift shops. Then it's a matter of interpreting characters. What clothes should a costume designer use to make Fresh Prince look free and happy or to develop a nerdy look for Paul (on The Wonder Years)?

Below, costume designers reveal how they create the looks of the characters you love (or hate). They also give tips on how to improve your look. Because—right or wrong—people often form impressions about you based on what you're wearing. Are you sending out the message you want?

JUDY RICHMAN

Fresh Prince of Bel Air

"Carlton is so preppie that it's almost funny. I use every cliché to emphasize it—madras shorts, pink socks, pink shirts, tennis sweaters, topsiders. His clothes reflect his attitude, and vice versa.

"Ashley is a silly, superficial, spoiled rich girl who could be a 'fashion victim.' She'd go for anything that has a current look—except for street clothes. She dresses expensively and stylishly, but she's sometimes a little over the edge.

"The Fresh Prince wears bright neon colors, with baseball-type hats often tilted or turned. He wears huge shirts with baggy printed pants. His clothes reflect his personality—free, happy, and unrestrained."

WHAT ARE YOUR CLOTHES SAYING ABOUT YOU??? - PAGE 2

(Reference: CHOICES, February 1991)

Richman's fashion tips:
Don't follow a look just because it is a fad. You'll lose your individuality. Your wardrobe—like everyone else's—is more versatile than you think. Look at what's in your closet with an open eye. Try things together that you haven't worn together before. Stand in front of a mirror, pull out a jacket and a pair of pants that you've never worn together before. Take a belt off one outfit and try it with another.

Don't forget proportion. If you wear a close-fitting skirt or pants, choose a large, loose-fitting jacket over it, not a short, skimpy jacket.

If you are willing to try new things, you can create a new wardrobe at any time you want and have fun doing it!

ERIN QUIGLEY

Roseanne

"Becky is concerned with fitting in socially, while Darlene is very athletic and has a sarcastic, cutting wit. Both actresses like oversized clothes. So I put Becky in mostly pastel colors like pink and pale yellows. She looks like she's saved her allowance so she can shop at the mall.

"Darlene, who can dress a little more funky, wears darker colors like purple and deep green. Her clothes reflect her passion for sports. She wears a lot of T-shirts and sweats."

Quigley's fashion tips:
For a funky, radical style, mix patterns with interesting texture and color combinations. Go for the nontraditional in accessories and for shoes that have interesting detailing.

For girls: To achieve a cool, sophisticated look, pick geometric lines; cool colors such as blue, green, and purple; and simple accessories.

For guys: A good way to look cool and sophisticated is to wear a shirt of natural fibers, such as cotton or silk. Pair it with jeans and good-looking shoes.

MARTI SQUYRES

Married With Children

"In this show, the clothes have contributed to the characterizations. I think that some of the writing has evolved from how we dress the characters.

WHAT ARE YOUR CLOTHES SAYING ABOUT YOU??? - PAGE 3

(Reference: CHOICES, February 1991)

"Kelly Bundy is a classic bad example. She looks cheap. I dress her in very tight, short outfits, with a lot of midriff showing. Her clothes are kind of suggestive. We use a lot of accessories, like big earrings, studded belts, bracelets, and necklaces. Her shoes are high heels or boots.

"Bud sees himself as very cool, but he's really not. He wears blue jeans and button-down shirts that are not tucked in. When he gets dressed up, he adds a slightly oversize jacket or blazer. His footgear is trendy—steel-toed boots and Reeboks."

Squyres's fashion tips:
Develop your own look. Be an individual. Experiment a little. Hand paint a leather or denim jacket.

For girls: Don't ignore accessories. Earrings can create a great look, and they don't have to be expensive. Boots look great with jeans and with either a long or short skirt.

For guys: Wear bright colors—as long as you feel comfortable in them.

SILLA ANDREEN-HERNANDEZ

The Wonder Years

"Clothes let you show your parents and society which direction you're headed. It's always been that way.

"Kevin and Paul are easy to dress. Because the late '60s and '70s were not as hip as some of us think, I keep the wardrobe simple. The clothes people wore then were more fitted than now, so sometimes when I dress kids they feel awkward because they're used to oversized clothes.

"Paul, who is a nerd, wears glasses and a lot of cardigans. Winnie is very good natured, never wild or mischievous. Her clothes project sweetness and innocence. If she wears a loud floral print dress, it will be in soft colors.

"Kevin's older sister is a hippie, and wears bell bottoms, love beads, and headbands."

Andreen-Hernandez's fashion tips:
The more simply you dress, the more emphasis you can put on your face and your personality. The number one rule is to be comfortable.

Name ______________________ Period _______ Date ______________

CLOTHING MESSAGES

Directions: Watch one or more television programs or movies, with or without sound, and briefly describe the main characters. Then analyze the way each character is dressed, and identify the messages and clues sent by the clothing.

Character 1: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________
Character 2: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________
Character 3: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________
Character 4: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________
Character 5: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________
Character 6: Name ________________ Program ____________________
Description of dress: ______________________________
Clothing messages or cues: ______________________________

More Directions: Analyze the way you generally dress, and identify the messages and cues sent by your clothing. Be honest and objective.

Description of my dress: ______________________________
____
Clothing messages or clues sent: ______________________________
____

CLOTHING CLUES

Ask for some volunteers to come to the front of the class (or use yourself if you feel comfortable in doing so). Challenge the volunteers and the class members to identify as many clothing clues as possible being sent by those students (or yourself).

Some examples might be:

- a sweatshirt or T-shirt with a logo of any kind tells where the person has traveled, what group he/she belongs to, or what interests he/she may have.
- jewelry a person is wearing.
- sports or athletic attire shows an interest in particular events.
- hairstyle would depict a person's nature (i.e., conservative vs. outgoing)
- uniforms or colors that depict membership in a club, organization, or school
- etc.

Continue the activity by explaining that colors and types of fabrics worn also give additional clues about the wearer. Use fabric swatches to depict each clue as it is covered and/or gather pictures of people that would appropriately depict each clue.

For example:

- WHITE is symbolic of purity and light; peace.
- PASTEL COLORS are soft and innocent, non-threatening, romantic, and delicate.
- BRIGHT COLORS say "look at me," are warm, and indicate cheerful, happy personalities.
- QUIET COLORS, such as tan, brown, and gray, are neutral, not forceful, subtle, dull if used alone. They say "I blend in with the crowd" and do not call attention to the wearer.
- BLACK is a forceful, dramatic color that shows power and sophistication. In some uses it is considered to be sexy. Negative images associated with black are drug users and Satan worshippers.
- MEDIUM TO HEAVY WEIGHT FABRICS, such as denim, corduroy, flannel, canvas, and leathers, are casual, outdoorsy, sporty.
- SOFT LIGHT WEIGHT FABRICS, such as silk, rayon, chiffon, lace, or soft velour, are more feminine and less powerful.
- THICK FABRICS, such as velour, fleece, cashmere, angora, chenille, etc., give a soft "cuddly" appearance.
- FIRM WEAVES, such as wool or wool blends, linen, rayon, or silk, give a business look and command more power.

CLOTHING CLUES - PAGE 2

Concepts for presentation/discussion:

- The clothing messages we send should be like we are and not just a reflection of others around us. Our dress should be individual and reflect our own personality.
- The clothing messages we send might be inaccurate or we may be sending a mistaken message about the type of person we really are.
- Changes in our clothing messages occur for many reasons. They may change several times in one day, according to the activities and people with whom we are associating.
- What are the pros and cons of dressing to please yourself, to please other people, or just to fit in?
- Why are groups of people, as well as individuals, stereotyped by dress?
- Everyone in a group is an individual, but the way they dress ties them to the group—for better or worse. (Examples: employees at a fast food restaurant, military personnel, police officers, cheerleaders, sports teams, music groups, school clubs, etc.)
- Is the image that ties us to a group fair, false, or a fact of life?
- What could be the results of mistaken images?

Break the students into small groups and give each group a large piece of paper with one of the following categories written on it:

1. Businessman or woman (business suit or attire)
2. Athletic type (jogger, football player, climber, skier, etc.)
3. Individualist (non-conformist, unique dresser)
4. Name brand watcher (trendy)
5. Fadster (outlandish, current extremes such as grungy or whatever is in for that year)
6. Preppie students (conservative, classic styles, limited adornment)
7. Western/country (jeans, boots, wide belts, western shirts, etc.)
8. Mainstream America (blue collar, middle class, traditional)

Have each student record the types of clothing, fabric choices, accessories, etc., that he/she would probably wear using the student activity guide on the following page. Let the students share some of their roles, activities, and dress with the class.

Name ______________________________ Period _______ Date ________________

YOUR ROLES AND THE CLOTHING YOU WEAR

Directions: In the following boxes, list six different roles that you have now. Describe the clothes that you wear for each of these roles.

1. Role: ______________________ Clothing you would wear:	2. Role: ______________________ Clothing you would wear:
3. Role: ______________________ Clothing you would wear:	4. Role: ______________________ Clothing you would wear:
5. Role: ______________________ Clothing you would wear:	6. Role: ______________________ Clothing you would wear:

Pick one of your roles to use in answering the following questions. Circle the role you have chosen.

1. What determines what type(s) of clothing you would wear for this role?

____

2. Give an example of clothing that would NOT be appropriate for this role and explain why it would not be appropriate.

____

QUESTIONS FOR GUEST PANEL

GENERAL QUESTIONS

1. Are there any special pieces of clothing that you feel denote a certain type of person? If so, what are they? And, what affect do those clothing choices have?

2. Why do you think the youth of today dress as they do?

3. Do you think clothing has an important role in how first impressions are made?

4. Do you see any advantages or disadvantages to students wearing school uniforms?

5. In your opinion, does clothing affect a person's behavior?
   Can you give an example to illustrate your opinion?

6. For the parent:
   How do you handle differences of opinion about appropriate attire with your children?
   Do parents have a right to expect/demand certain standards of dress?

7. For the store manager:
   If two students enter your store, and one is dressed in a neat, clean, fashionable manner, and the other is dressed in wrinkled, oversized, and not so clean attire, would you be more apt to watch one more than the other while in the store?

8. For the business person:
   What type of dress impresses you the most?

9. For the high school student:
   What is the most important aspect of your clothes?

10. For the college student:
    What is the most important aspect of your clothes now that you're in college?

11. For the youth from a correctional facility:
    How did your dress affect your behavior and/or play a role in your actions?

DYNAMICS OF CLOTHING I

UNIT I: *PSYCHOLOGY OF CLOTHING AND APPEARANCE*

TOPIC B: **PERSONAL GROOMING * (Optional)**

OBJECTIVE: Students will assess the importance of consistent personal grooming, examine a variety of grooming techniques, and develop a personal grooming regimen.

CONCEPT: Proper care of skin, hair, nails, and teeth as well as proper diet, posture, exercise, and sleep are all important parts of one's personal appearance. It is important to study these topics so one can present his/her best possible image and elevate his/her level of self-esteem.

COMPETENCIES:

1. Examine personal appearance.
2. Discuss impact of grooming on personal image.
3. Discuss impact of personal grooming on self-esteem and self-concept.
4. Identify personal changes needed to improve or clarify personal image.
5. Develop a plan for achieving needed changes.

ACTIVITIES/OPTIONS:

Use the materials and activities from Unit III: Grooming in the Fashion Strategies curriculum.

Note: Teachers need to be sure the activities in this unit are appropriate for both male and female students (e.g., basic skin and nail care, hair care and styles, face shapes, personal hygiene, etc.). Topics such as make-up and other types of grooming that only relate to the female students should not be covered in class.

* If the materials in this unit have been covered elsewhere in the Home Economics program, such as the Exemplary School Curriculum or Fashion Strategies course, omit this topic from this course.

DYNAMICS OF CLOTHING I

UNIT II: *DESIGN PRINCIPLES*

TOPIC A: **LINE AND DESIGN**

OBJECTIVE: Students will be able to identify and analyze the principles and elements of design and incorporate them in making personal fashion choices.

CONCEPT: By learning to identify the principles and elements of line and design, students will be able to make more appropriate personal fashion choices for their own personal presentation. They will also improve their wardrobe consumerism skills.

COMPETENCIES:

1. Examine the characteristics of line and its relationship to clothing choices.
2. Define the terms *proportion, scale, balance, emphasis,* and *rhythm.*
3. Consider the impact of texture choices on overall image.
4. Identify the principles of design used in current fashion.
5. Assess personal body contour.
6. Identify the lines and designs that best complement personal body contour.

	ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1.	Better Body Contours: True or False	Copies of student activity guide (I-II-13)
2.	Characteristics of Line	Pictures depicting various concepts of line Teacher will dress in unflattering manner
3.	Leading Lines	Overhead transparencies (I-II-16 through I-II-30)
4.	Maximizing the Mainframe	Classroom set of student reading (I-II-31 and I-II-32) Copies of student activity guide (I-II-33)
5.	Seven Major Body Contours	Copies of FASHION textbook OR Overhead transparencies (I-II-36 through I-II-42)
6.	Personal Contour Analysis	Copies of THE PERFECT FIT book Copies of student activity guide (I-II-43 through I-II-45)
7.	Fashion Your Figure Video	Video from Learning Seed Video player Copies of student activity guide (I-II-46)
8.	Fashion Choices	Magazines, pattern books, poster paper, glue, scissors, markers
9.	Additional Elements and Principles of Design	Copies of student activity guide (I-II-48 and I-II-49)
10.	Silhouette Boards and Fabrics	Silhouette boards and fabrics from Fashion Strategies teaching aids
11.	Line and Design Case Studies	Copy of I-II-52 cut apart

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ACTIVITIES/OPTIONS

Option 1: **Better Body Contours: True or False - Introduction**
Have the students complete the student activity guide, BETTER BODY CONTOURS: TRUE OR FALSE, to assess their knowledge of the effect of line on various types of body contours. Once they have completed the quiz, use it as a discussion guide to illustrate the effects of line on image.

Option 2: **Characteristics of Line**
Prior to class, find several pictures to illustrate the following concepts:

- Body contour irregularities can be hidden or eliminated through proper use of line and design.
- Lines can be used to de-emphasize negative body contour traits.
- Lines can be used to accentuate positive body contour traits.
- By carefully using texture, the appearance of one's body contour can be improved.
- Certain styles should be avoided by some body contour types.

Dress for class in a manner that is unflattering to you to illustrate the negative results. Begin by explaining the concepts listed above to the students, using your pictures and yourself as examples. Then change into an outfit that will illustrate how you have learned to cover any body contour faults and accent your positive characteristics.

Option 3: **Leading Lines**
Using the overhead transparencies and the teacher background information provided in LEADING LINES, illustrate the effects of line and design with various types of body contours. Explain how line can be used to detract from contour deficiencies and enhance contour assets.

Option 4: **Maximizing the Mainframe**
Have the students read MAXIMIZING THE MAINFRAME and complete the corresponding student activity guide.

Option 5: **Seven Major Body Contours**
Have the students read about the seven major body contours in the textbook, FASHION, chapter 12, pages 212 through 222, and complete the corresponding student activity guide, SEVEN MAJOR BODY CONTOURS. (Fashion is published by Goodheart-Wilcox.)
OR
The teacher can present this information to the students, using the overhead transparencies and summary provided, and then have the students complete the student activity guide, SEVEN MAJOR BODY CONTOURS.

Note: This activity provides the students with a brief personal analysis. For an in-depth analysis, see Option 6.

ACTIVITIES/OPTIONS

Option 6: **Personal Contour Analysis**

Have the students dress in leotards or tights and follow the directions on pages 22-23 of the book, The Perfect Fit, from the Singer Sewing Reference Library, to draw their own body contour. After they have finished their drawings, have each student complete the student activity guide, PERSONAL CONTOUR ANALYSIS, and determine which fashions look best on his/her contour type, and which fashions he/she should avoid.

Note: This activity provides the students with an in-depth personal analysis. For a briefer analysis, see Option 5.

Option 7: **Fashion Your Figure Video**

Show the students the video, Fashion Your Figure, from Learning Seed (1988), and then lead the students in a discussion of points applicable. A student activity guide is provided for use as desired.

Note: This video is all female and may not be appropriate for use in some classes.

Option 8: **Fashion Choices**

Assign students to find three (3) to five (5) outfits in magazines or pattern books that will be flattering to their particular body contour. Have the students mount these on construction paper, poster paper, or cardstock, and then explain why each outfit chosen would enhance a positive aspect or detract from a negative aspect of their body contour. Upon completion, have the students share their findings with the class.

Option 9: **Additional Elements and Principles of Design**

Introduce the additional elements and principles of design by having the students write:

1. What I know about design
2. What I think I know about design
3. What I would like to know about design

Have the students share their answers as a means of leading into a review of the elements of design already introduced and discussed, and then introduce the additional elements and principles of design to the students. The teacher may use a textbook, video, or the teacher background information provided as a source for this information. If desired, the students can complete the student activity guide, ELEMENTS OF DESIGN, as the information is presented.

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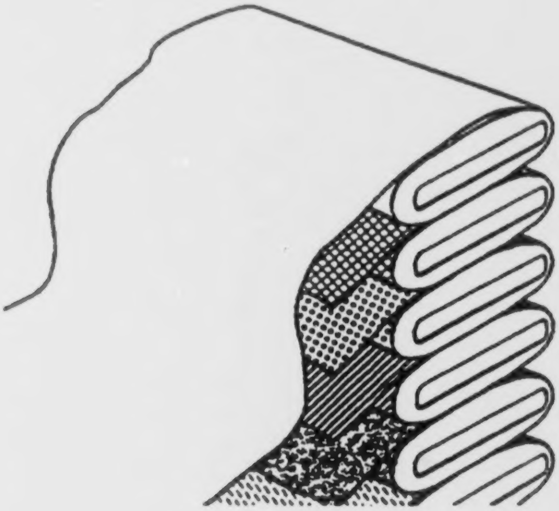
ACTIVITIES/OPTIONS

Option 10: **Silhouette Boards and Fabrics**
Use the Silhouette Boards and Fabrics kit available from Schoolboards, Etc., to illustrate the use of line, design, and color in clothing choices. Explain how line, design, and color can be used to detract from contour deficiencies and enhance contour assets.

Option 11: **Line and Design Case Studies**
Divide the students into small groups and give each group one of the case studies provided. Have each group find appropriate solutions by applying the line and design principles previously described. Upon completion, have each group present their case and their solution(s) to the rest of the class.

NOTE: Some of these options have been taken from the Fashion Strategies curriculum, Unit II-Personal Fashion, pages II-41 through II-50. If a large percentage of the students in the class have already had the Fashion Strategies course, it should only be necessary to provide the students with a brief review of these materials.



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RESOURCES

Books

Rasband, Judith, FABULOUS FIT, Fairchild Publications, 7 West 34th Street, New York, NY 10001, ISBN: 87005-739-17. 1-800-247-6622.

Singer Sewing Reference Library, THE PERFECT FIT. (Can be purchased at most local fabric stores.)

Wolfe, Mary, FASHION, Goodheart-Wilcox Publishing Co., Inc., South Holland, IL. 1-800-323-0440.

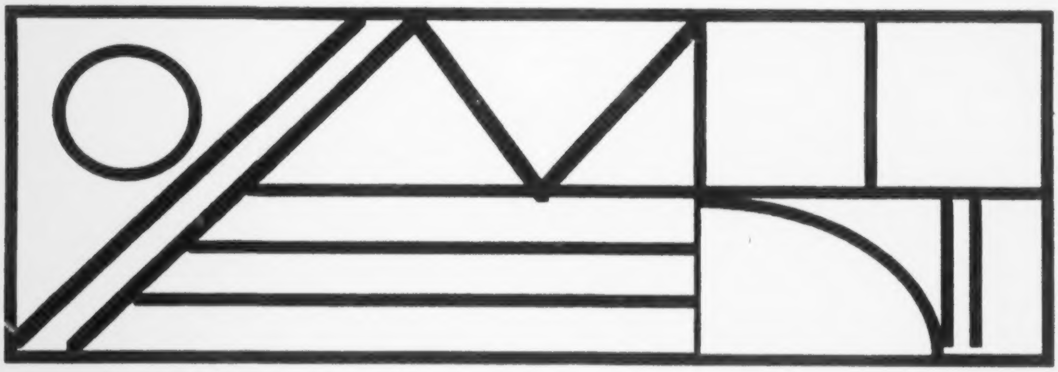
Videos

FASHION YOUR FIGURE, The Learning Seed, 330 Telser Road, Lake Zurich, IL 60047, Video #19. 1-800-634-4941.

Other

SILHOUETTE BOARDS KIT, Schoolboards, Etc., P.O. Box 9106, Ogden, UT 84409, $75. 1-800-93BOARD.

FOCUS ON FIGURE FLATTERY, McCalls Pattern Company.



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ASSESSMENT/EVALUATION QUESTIONS

1. Examine the characteristics of line and its relationship to clothing choices.

1. In selecting a pattern to give the impression of height and to create a slender appearance, one should choose a pattern with:
   A.* Strong vertical lines
   B. Different colors for yoke and collar
   C. A dark skirt and light blouse

2. This line adds drama and, depending on the angle, will have a vertical or horizontal effect.
   A. Horizontal
   B.* Diagonal
   C. Curved
   D. Vertical

3. These lines give a soft, romantic feeling; if they include gathers, they add fullness and weight.
   A.* Curved
   B. Diagonal
   C. Vertical
   D. Horizontal

4. For the best effect when using prints, you should match their scale to your own size—small size for small frame and large size for tall frame.
   A.* True
   B. False

5. The line which defines the outline shape of the garment is called the:
   A.* Silhouette
   B. Detail
   C. Design
   D. Space

6. Which lines would be the most flattering for a short person?
   A. Vertical, center front seam
   B. Raised waistlines, neckline details
   C. Waistline or hipline interest
   D.* Both A and B

7. Which lines would be the most flattering for a heavy person?
   A. Contrasting colors in separates
   B. Long full sleeves, blouson tops, layered look
   C.* Dark, one-color outfits
   D. Textured fabrics, plaids, and prints

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ASSESSMENT/EVALUATION QUESTIONS

8. A tall, slim person would look best dressed in which of the following:
   A. Bulky textures with waistline and/or hipline interest
   B. Large plaids and checks
   C. One-color separates, simple plain texture
   D.* Both A and B answers are correct

9. The line that slims the figure and adds height, moving the eye up and down is:
   A. Diagonal
   B.* Vertical
   C. Horizontal
   D. Curved

10. This line adds width and shortens the figure by moving the eye across the figure:
    A. Curved
    B. Diagonal
    C. Vertical
    D.* Horizontal

11. A larger person who wants to look smaller should wear:
    A. Shiny fabrics
    B.* Smooth, dull fabrics
    C. Highly textured fabrics

12. A lady that has a full, low bust should wear which type of clothing?
    A. Low necklines
    B. Clingy fabrics
    C.* Softly draped bodices

13. A person who is short and quite thin but would like to look taller and a little heavier should wear this type of lines:
    A. Horizontal
    B.* Diagonal
    C. Vertical

14. Which lines would be appropriate for a short, stocky person who wanted to appear tall and thin?
    A.* Vertical
    B. Horizontal
    C. Diagonal

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ASSESSMENT/EVALUATION QUESTIONS

15. Mary is 6 feet tall and rather self-conscious about her height. Which lines would help her appear shorter?
    A. Vertical
    B.* Horizontal
    C. Diagonal

16. Vertical lines give a shorter, wider look.
    A. True
    B.* False

17. Lines can be used in garment design to create illusions.
    A.* True
    B. False

18. A _______ line adds movement and excitement.
    A. Vertical
    B. Curved
    C.* Diagonal
    D. Horizontal

19. A _______ line gives a shorter, wider look.
    A. Vertical
    B.* Horizontal
    C. Diagonal
    D. Curved

20. A _______ line adds softness.
    A. Diagonal
    B. Horizontal
    C. Vertical
    D.* Curved

21. A _______ line gives a taller, more slender look.
    A.* Vertical
    B. Curved
    C. Horizontal
    D. Diagonal

22. To determine body shape, you must look at:
    A. Height
    B. Frame
    C. Proportion
    D.* All of the above

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ASSESSMENT/EVALUATION QUESTIONS

2. Define the terms *proportion, scale, balance, emphasis*, and *rhythm*.

1. Which of the following is an element of design?
   A. Emphasis
   B.* Texture
   C. Balance

2. The principles of design are used as guidelines for putting design elements together.
   A.* True
   B. False

3. Small prints in a fabric pattern tend to make the wearer look larger.
   A. True
   B.* False

4. A jacket with a side front wrap is an example of symmetrical balance.
   A. True
   B.* False

5. A focal point can be obtained with color, texture, trims, or accessories.
   A.* True
   B. False

6. The elements of design include all of the following except:
   A.* Emphasis
   B. Line
   C. Texture
   D. Color

7. The principles of design include all of the following except:
   A. Balance
   B. Proportion
   C.* Shape
   D. Texture

8. When following the idea of proportion in fashion, a small-framed person should avoid wearing:
   A. Thin stripes
   B. Narrow lapels
   C. Small prints
   D.* Large collars

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ASSESSMENT/EVALUATION QUESTIONS

9. _______ is how the internal spaces of a shape work together.
   A.* Balance
   B. Proportion
   C. Texture

10. _______ is the size relationship of each of the internal spaces within a garment to one another and to the total look.
    A. Line
    B. Balance
    C.* Proportion

11. A _______ is a series of points which are connected to form a narrow path.
    A. Shape
    B. Texture
    C.* Line

12. Where should a person put an accent that would NOT call attention to body size and shape?
    A. At the waist
    B.* At the neck
    C. At the hips
    D. At the bust/chest line

3. Consider the impact of texture choices on overall image.

1. Sleek, smooth textures, drapeable, or dull-surfaced fabrics are more obvious and appear larger than fuzzy, bulky ones.
   A. True
   B.* False

2. Different types of fabrics should not be mixed when putting an outfit together.
   A. True
   B.* False

3. A texture that is likely to make you look larger is:
   A. Smooth
   B. Soft and draped
   C.* Extra crisp
   D. Dull

4. The way a fabric feels, or its surface characteristics, is its:
   A. Line
   B.* Texture
   C. Definition

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ASSESSMENT/EVALUATION QUESTIONS

4. Identify the principles of design used in current fashions.

1. List two (2) principles of design used in current fashions.
   Answers will vary according to current fashions.

2. List two (2) principles of design being used in current fashions that are flattering to you.
   Answers will vary according to student.

3. Give two (2) examples of colors that are popular currently.
   Answers will vary according to current fashion colors.

5. Assess personal body contour.

1. My personal body contour is:
   A. Tall and thin
   B. Tall and heavy
   C. Short and thin
   D. Short and heavy
   E. Top heavy
   F. Undefined waist
   G. Bottom heavy
   H. A combination of the above (If H is your correct answer, complete question #2. If not, ignore question #2.)

2. My personal body contour is a combination of:
   A. Tall and thin
   B. Tall and heavy
   C. Short and thin
   D. Short and heavy
   E. Top heavy
   F. Undefined waist
   G. Bottom heavy

6. Identify the lines and designs that best complement personal body contour.

1. Three (3) lines and designs that best complement my personal body contour are:
   - answers will vary

2. The lines and/or designs that I've been using most are:
   - answers will vary

Name ______________________________ Period ______ Date ______________

BETTER BODY CONTOURS: TRUE OR FALSE

1._____ Wearing the same color of shirt and pants will make you look taller.

2._____ If your shoulders are broad, you should not wear bulky, fuzzy sweaters.

3._____ A tall person who wants to appear shorter should wear vertical stripes.

4._____ Light colors may make you appear slimmer.

5._____ If your waist and hips are average size, pleated skirts or plaid pants could work for you.

6._____ Wearing shoes and a belt that contrast with the rest of your outfit is a good idea if you want to call attention to your feet and waist.

7._____ If you are a bit heavy, a shiny, vinyl coat will help to minimize your size.

8._____ Body contour faults are hidden when you wear clothes that fit correctly.

9._____ If you are small, you should wear small prints; if you are large, you can wear large prints.

10._____ Double-breasted jackets or coats make a person look more slender.

11._____ A short neck will look even shorter in a turtleneck.

12._____ A heavy set person looks better wearing fabrics that are cling-free rather than those that cling to the form.

13._____ Wearing a suit all the same color makes you appear larger in size.

14._____ Horizontal lines are flattering to a short body.

15._____ The split vertical line adds height and accent at the facial area.

16._____ A small area of a cool, light color will balance a large area of a warm, dark color.

17._____ Very bright and bold colors, or very large prints, will overpower a person with a small frame.

18._____ A person who is "top heavy" will want to use shoulder pads and dropped shoulder lines.

Name ______________________________ Period ______ Date ______________

BETTER BODY CONTOURS: TRUE OR FALSE

1.__F__ Wearing the same color of shirt and pants will make you look taller.

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LEADING LINES
OVERHEAD TRANSPARENCY COMMENTARY GUIDE

Lines are used to create designs. They also create optical illusions. A line leads the eye from one point to another. Lines can be used to help emphasize height, conceal weight, or draw attention. Because of these factors, it is possible to select a garment design with lines that form a becoming illusion in relation to one's body size and shape.

One's apparent size and shape can be changed by creating optical illusions. It is accomplished because the eye is influenced by the:

- direction of lines
- arrangement of lines
- relationships of the lines to each other

I-II-16 Vertical or horizontal? Does it make a difference? Study these two illustrations. Horizontal lines direct the eye to go across the person, and the vertical lines direct the eye in an up-and-down motion. These two striped shirts show the difference. Also, the bolder (wider) the stripe, the more dominant it is and consequently, the draw of the eye is stronger.

I-II-17 Vertical lines lead the eye up and down, emphasizing height. Vertical illusions tend to make one look taller and, in turn, thinner. Therefore, to look taller, the eye must continue to move upward in a vertical direction. Likewise, to look thinner, the eye must continue to move upward in a vertical direction.

I-II-18 The wider center panel creates a wide stripe that draws the eye down but also adds some width to the illusion. This is especially true if the center panel is a different color or fabric than the rest of the garment. If someone is exceptionally thin, this would be a good way to add some width to an otherwise up-and-down line.

I-II-19 Horizontal lines move across the body, making it appear wider. Horizontal illusions tend to make one look wider and, in turn, shorter. To look shorter, the direction of the eye moving upward must be interrupted. And to look heavier or more rounded, the eye must move horizontally.

These horizontal lines of contrasting colors bring the eye straight to the lines. Notice how the eye tends to stop with the horizontal line on the male but travels downward with the horizontal section on the female. The addition of diagonal lines keeps the eye moving.

I-II-20 A horizontal line in the center can be an asset or a liability in appearance. This female has a slim waist, so the dark belt becomes a focal point or point of interest, and it is very flattering. However, if the female had a thicker waist line or a waistline that was thicker than the hips, the illusion would look somewhat like

LEADING LINES
OVERHEAD TRANSPARENCY COMMENTARY GUIDE - PAGE 2

Humpty Dumpty. On the male, there is an abrupt change at the waist line. But, because his pants are long, it is not a half-and-half image but rather an example of how the Golden Mean works to visual advantage.

I-II-21 A horizontal line can be created at the hipline or lower by wearing jackets and pants of different colors. If a person has small hips, the line can be flattering if it changes right at the base of the hip. However, if a person has large hips and doesn't want to draw attention to them, the line should be several inches below the base of the hip. Technically, if coats and pants are worn together, and the line changes at the hipline, this image is more of a 50/50 image than when the lines change at the waist.

I-II-22 Horizontal lines and vertical lines used together can make a complementary combination. The addition of the opposing line adds interest to the pattern established by the dominant lines. At the neckline on both of these illustrations, the horizontal line is slightly rounded, which makes for a softer appearance.

I-II-23 Diagonal lines suggest movement and action. They go across the body at an angle, leading the eye with the line. The more vertical the line, the taller and thinner the person will appear. The more horizontal the line, the wider and shorter the person will appear. Diagonal lines may be used in combination with either vertical or horizontal lines to divert attention or accent an area. They can be used very creatively and add an element of class to a garment.

I-II-24 This is a combination of a horizontal line combined with a slightly rounded diagonal line that draws the eye more up and down than across. In addition, the necklace offers a rounded line just below the face. The horizontal line is carried further by the length of the sleeve.

I-II-25 Here are three illustrations of diagonal lines added to a vertical line, with the diagonal lines drawing attention away from the face.

I-II-26 In contrast, these diagonal lines draw the eye directly to the face. In the image on the right, there are two sets of diagonals that draw the eye upward, one set that draws the eye down (neckline), and a strong horizontal line at the waist.

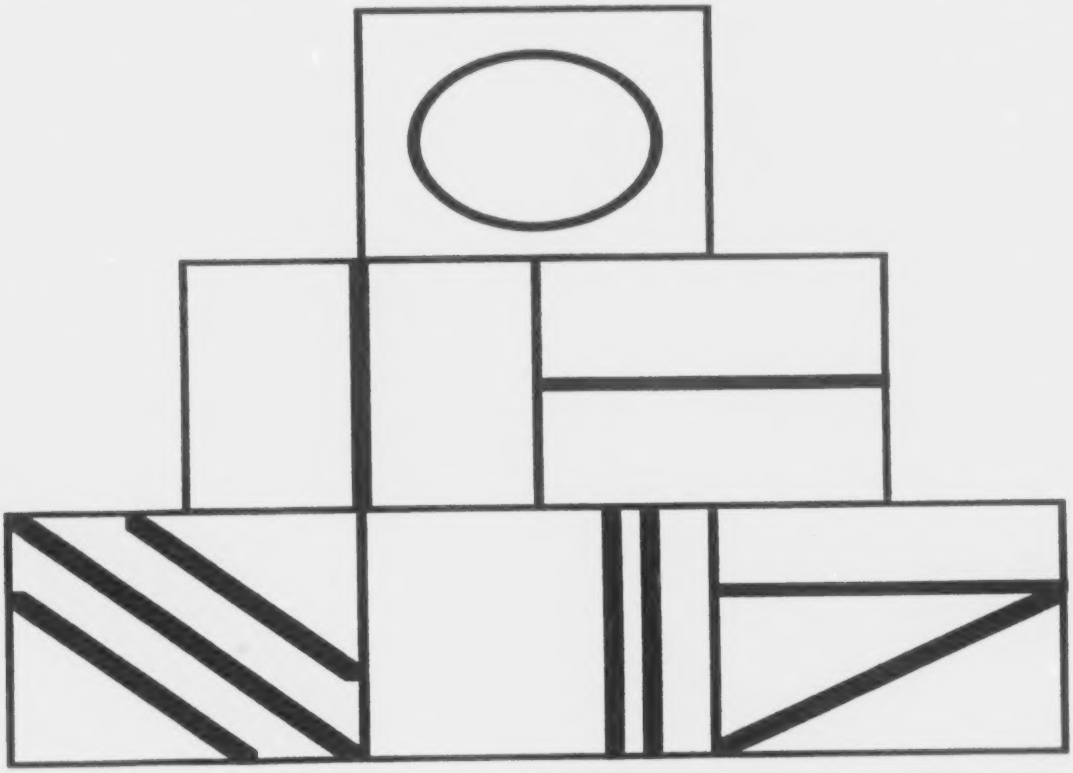
I-II-27 When the color is basically one color, a plain silhouette is presented and is only accented by the outline. The simplicity of this image can be very flattering for a number of types of body contours.

LEADING LINES
OVERHEAD TRANSPARENCY COMMENTARY GUIDE - PAGE 3

I-II-28 A rounded line gives the feeling of softness and can be very flattering. Sometimes it is considered to be quite feminine, although that's not necessarily so. However, a person with a rounded face needs to avoid this line as it does tend to make things appear wider.

I-II-29 This is an illustration of three different skirt lengths and the illusion that can be created from them. The model on the left appears to be the tallest, and the figure on the right appears to be the shortest. Basically, they are the same height, This illusion is simply created by the skirt length. To add height to one's silhouette, add length.

I-II-30 These are examples of how multiple lines and patterns can change the illusion, add width, or softness. On the left, the non-fitted jumper pants with the circular patterns certainly add width to what may or may not be a slim person. In the center figure, we see how the use of several layers at the neck, two of them being rather busy, bring the eye to focus on the neckline and certainly add width to the center area of the body. On the right is an example of a combination of round, vertical, and horizontal lines, as well as how the Golden Mean works and makes for attractive dimensions.



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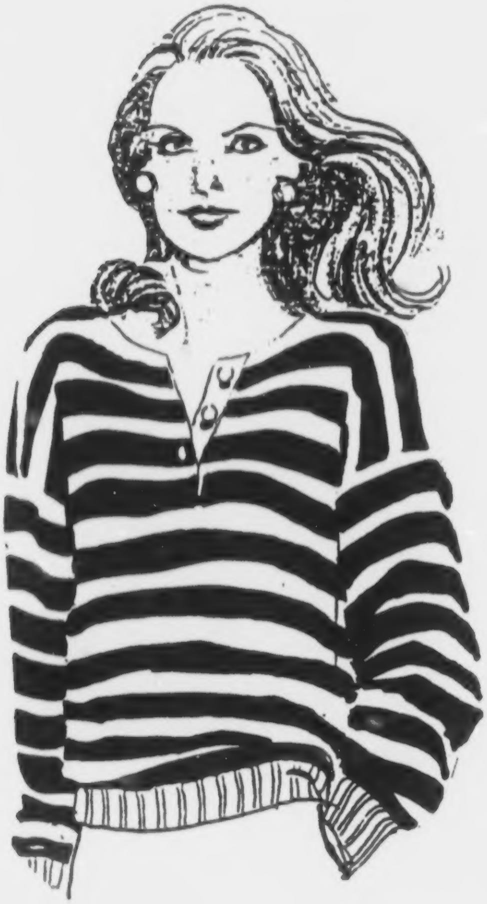

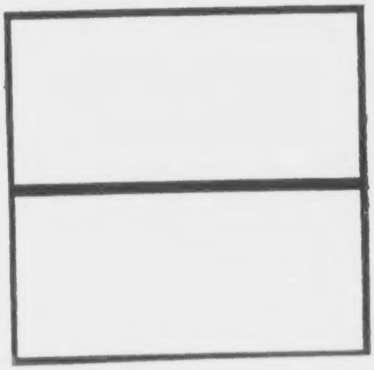

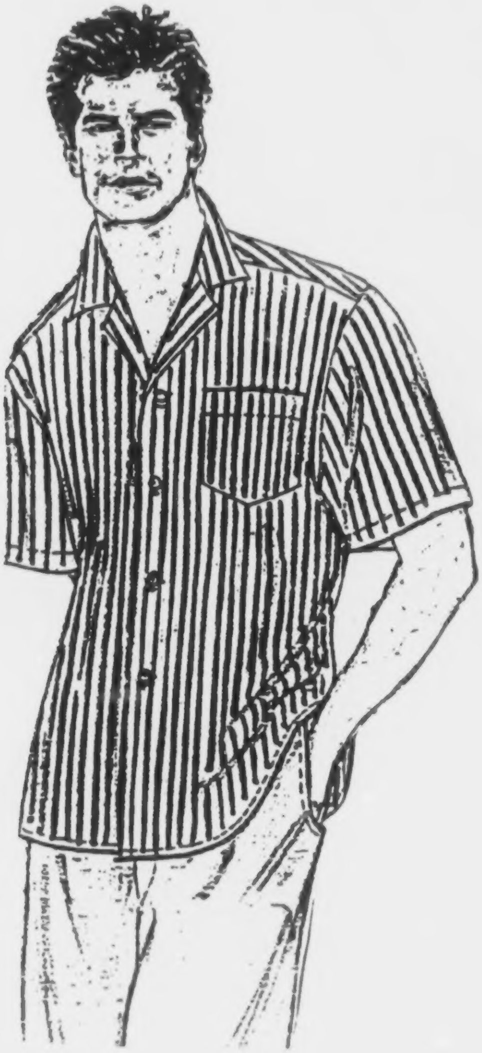

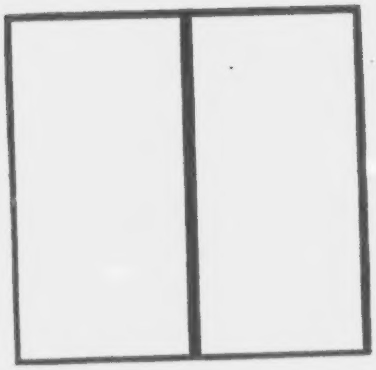

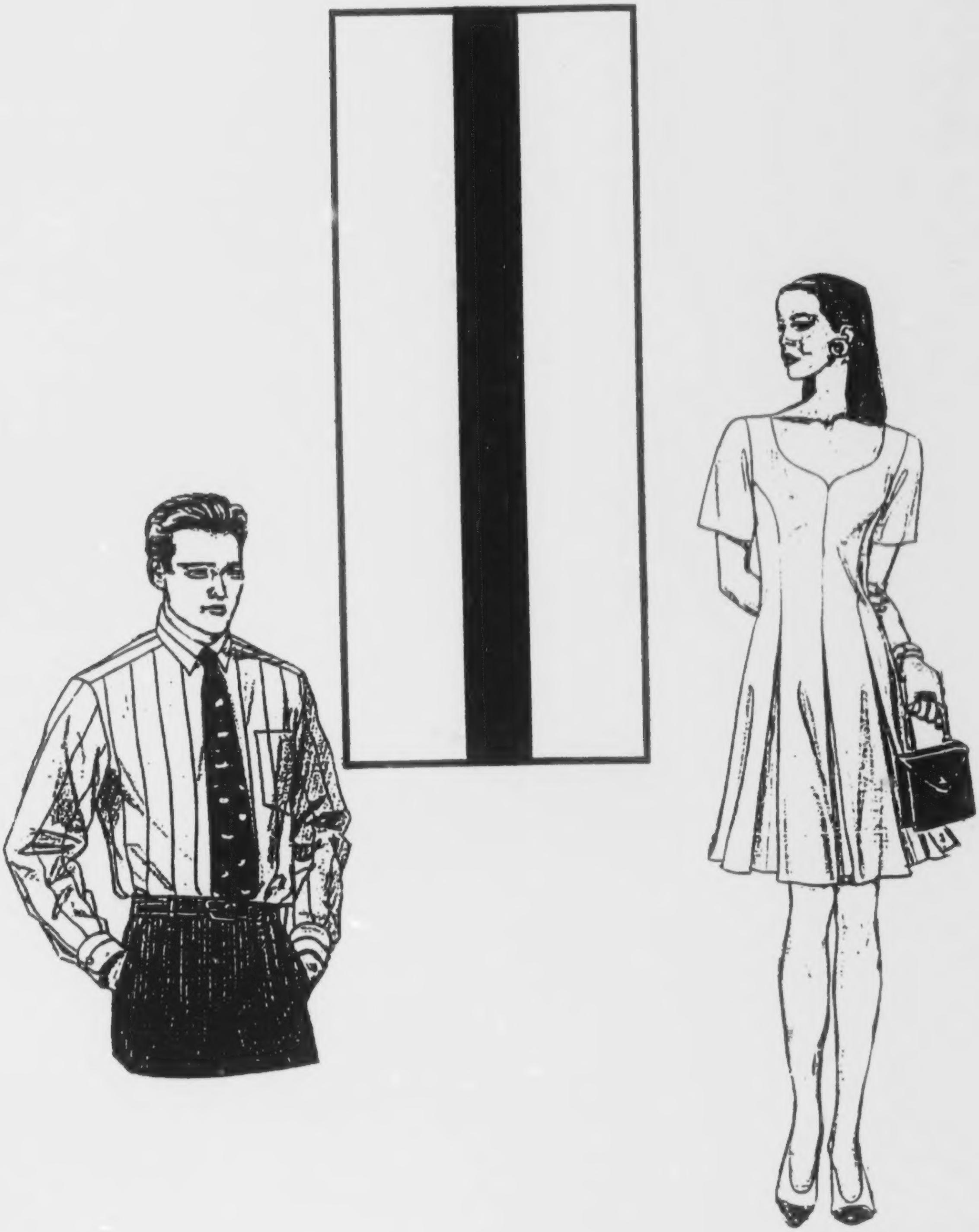

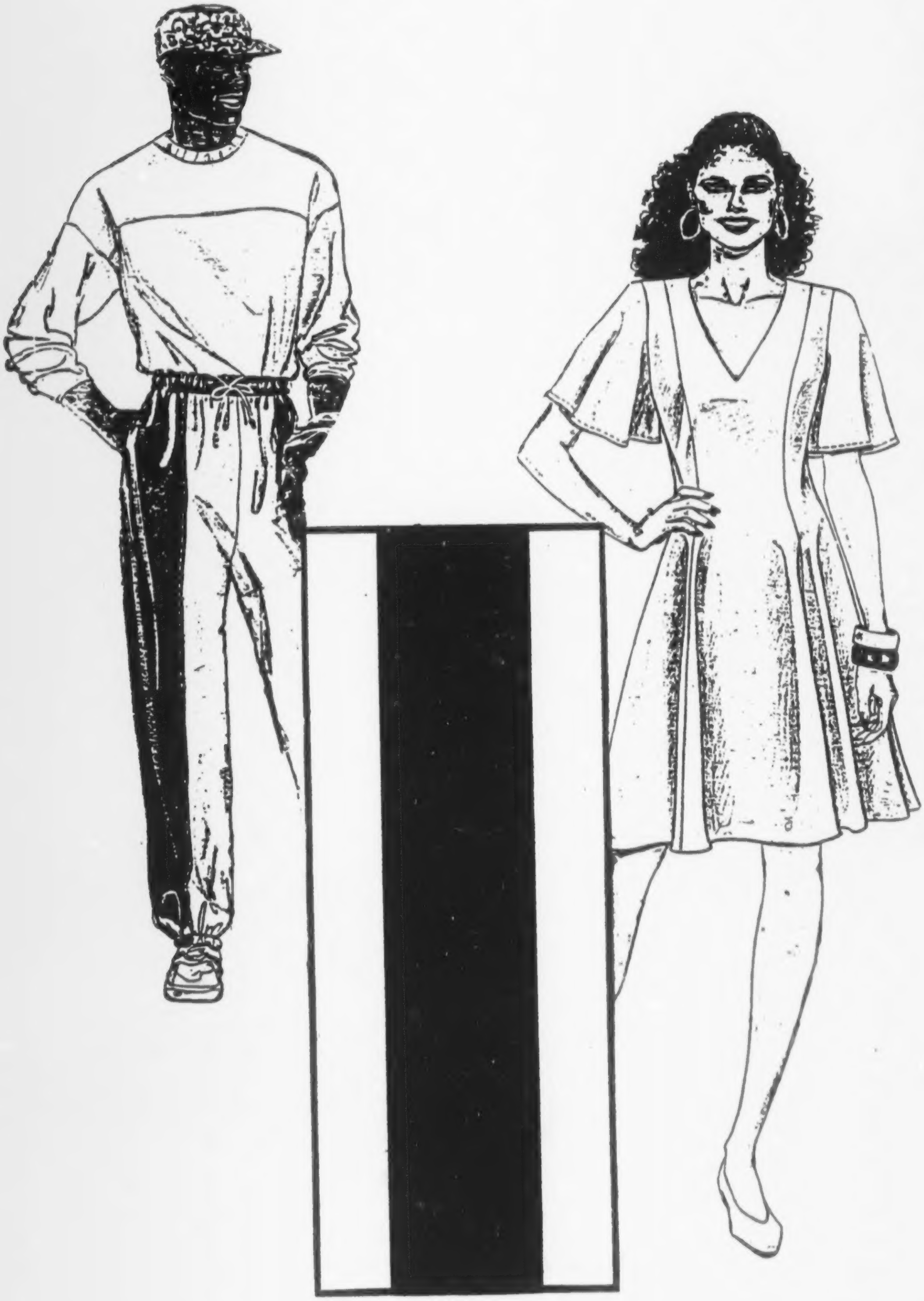

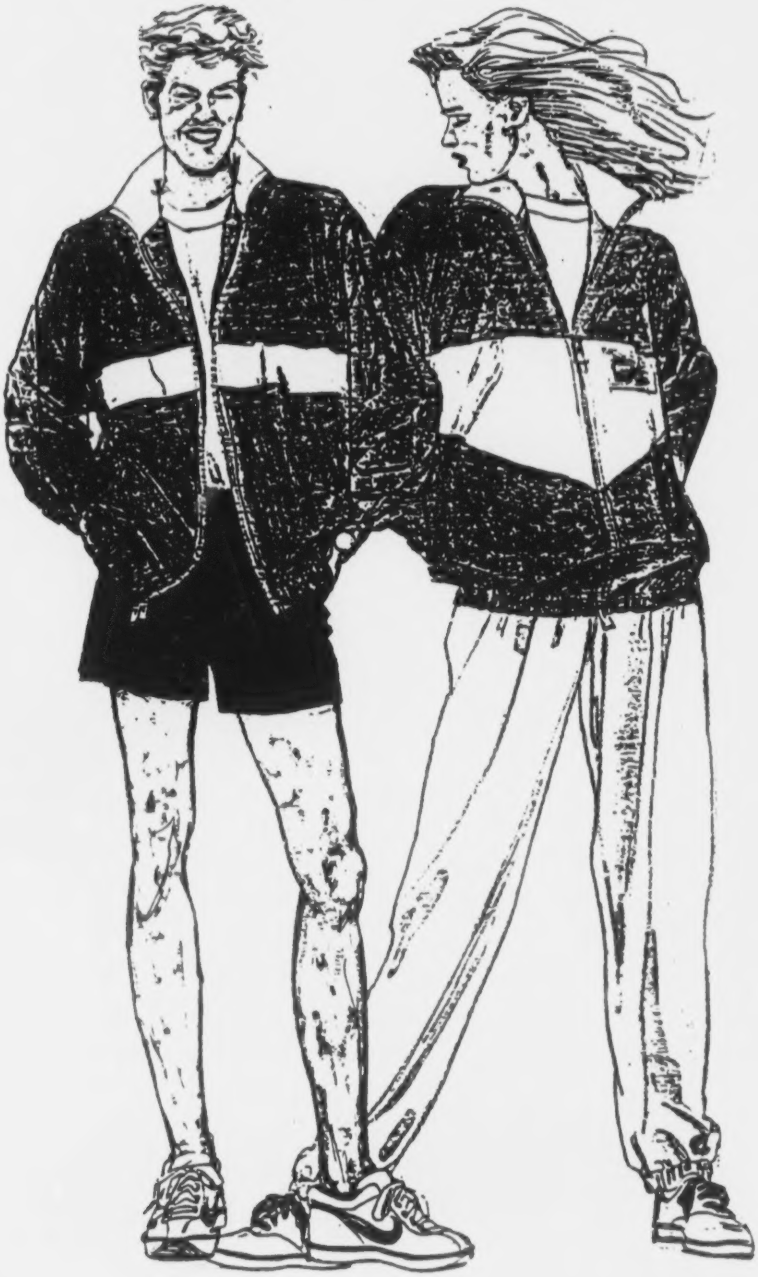

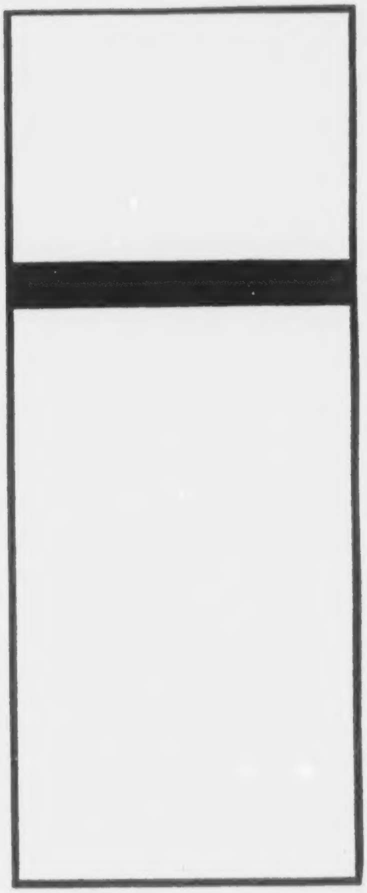

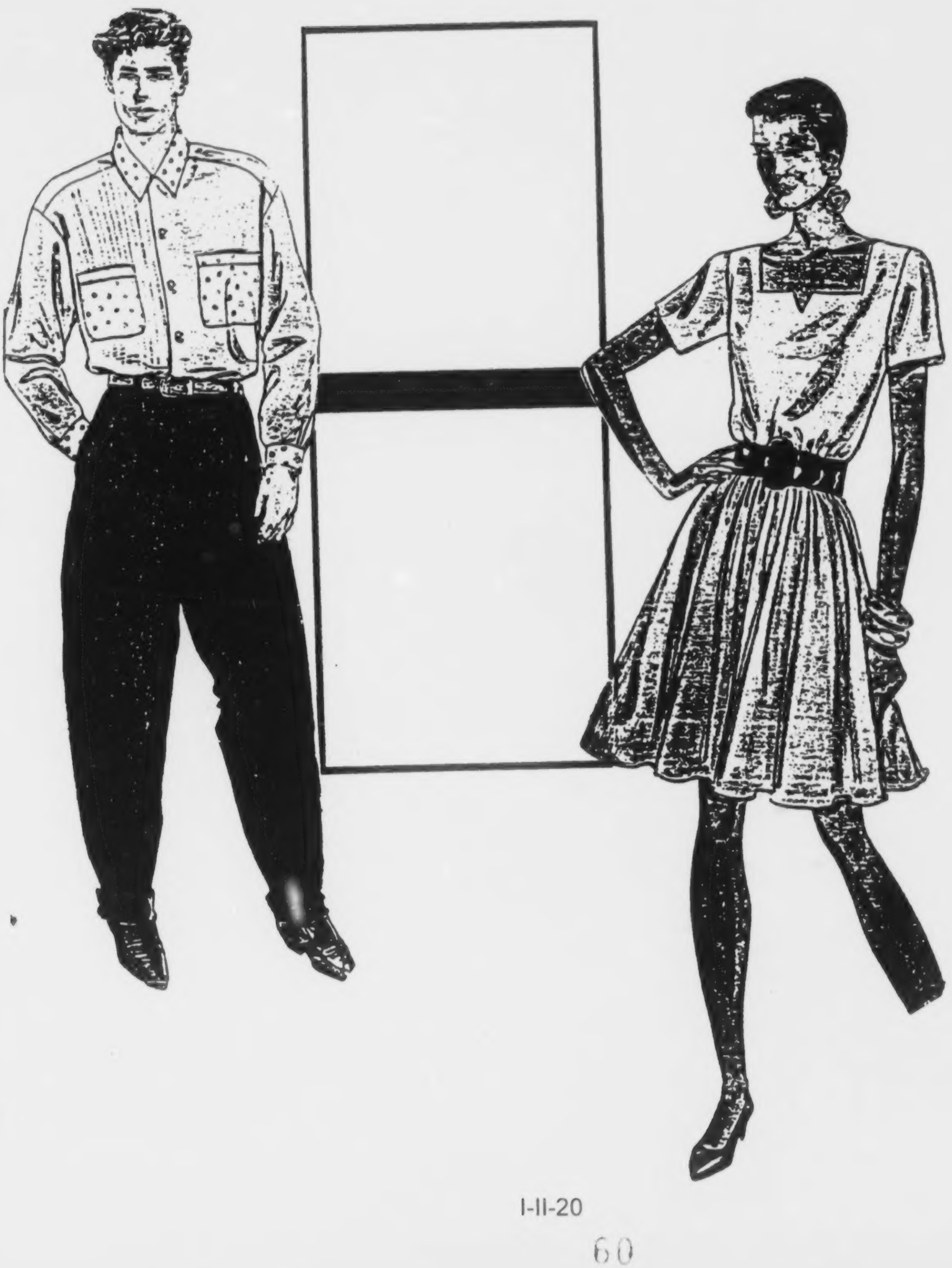

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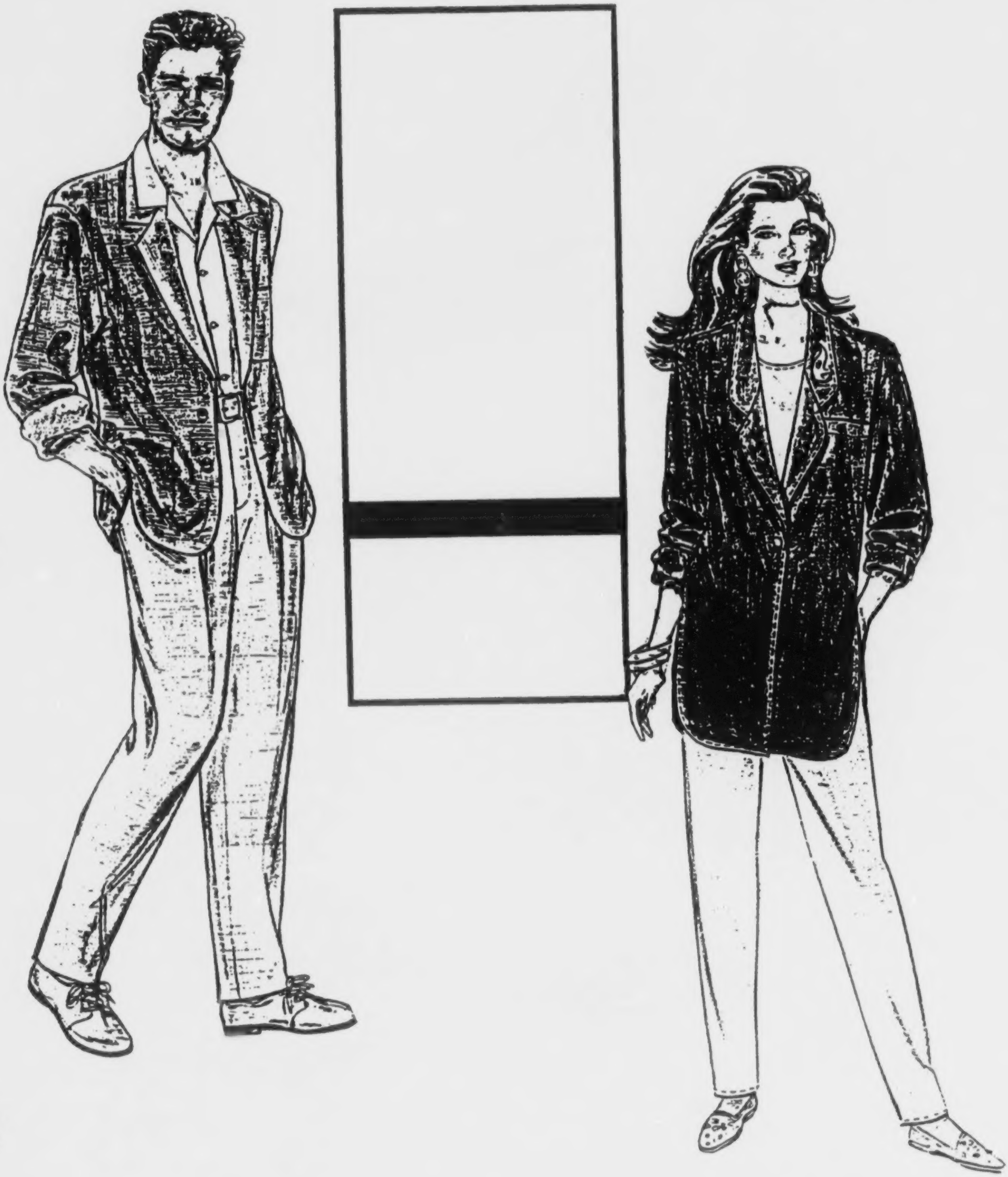

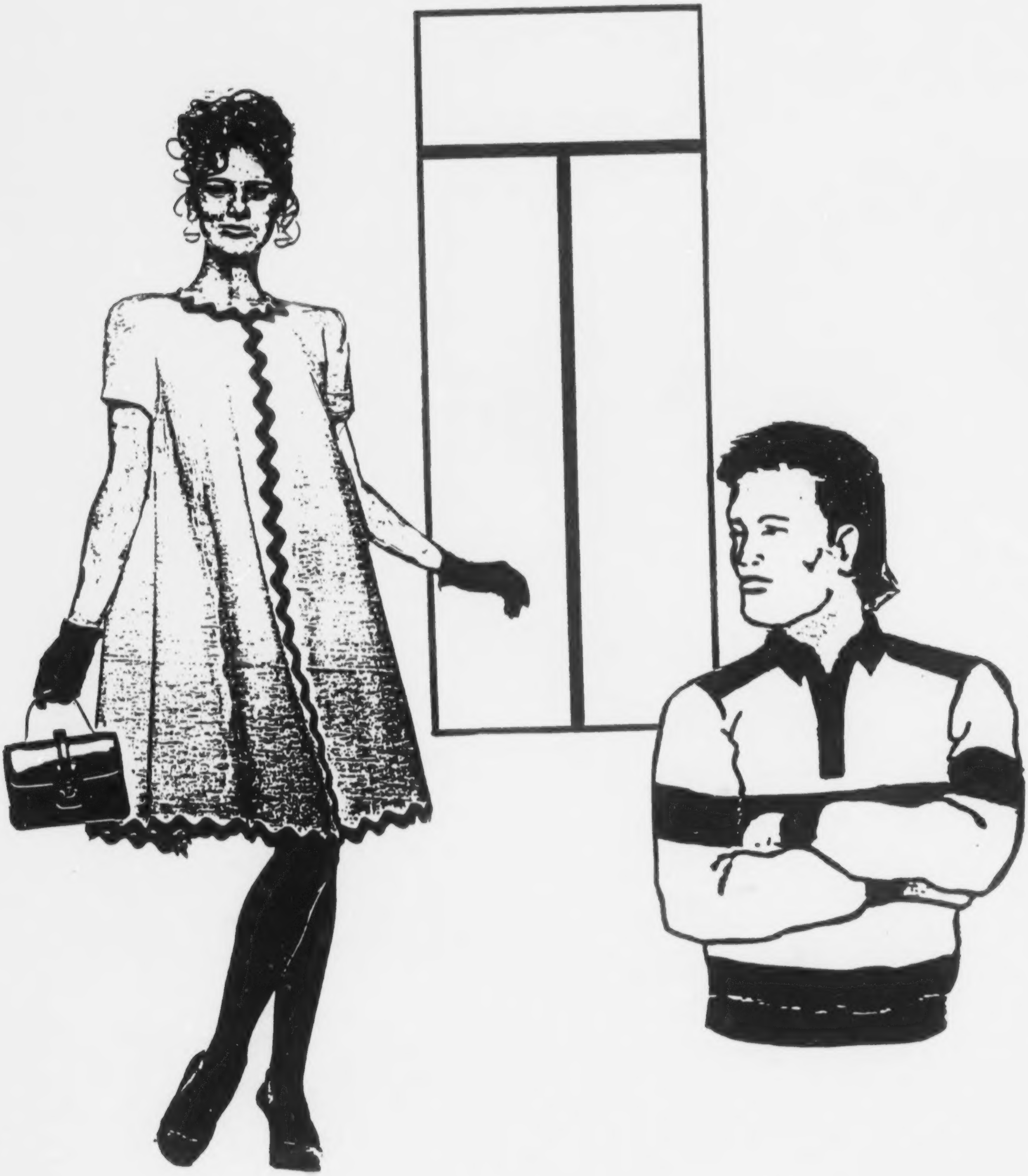

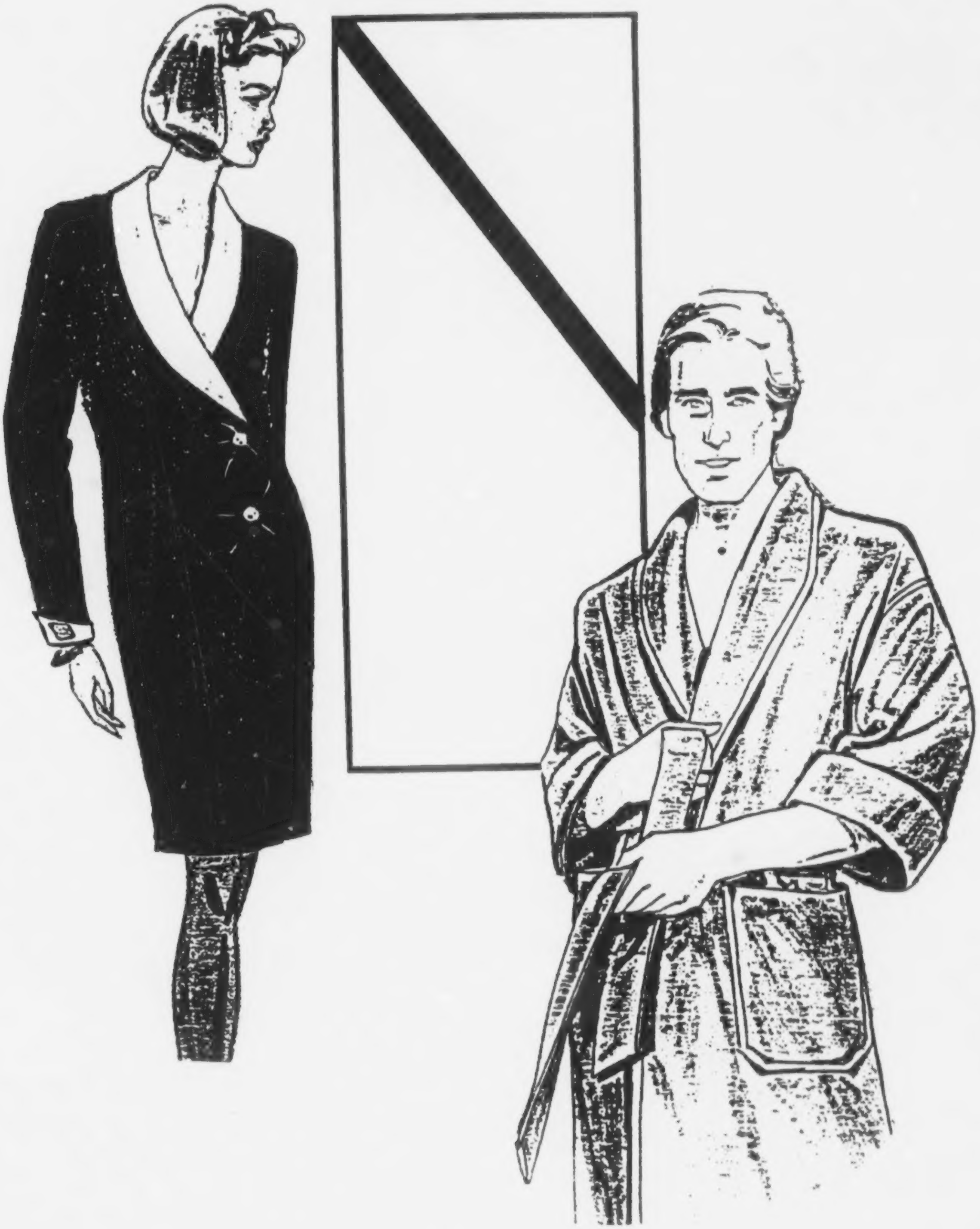

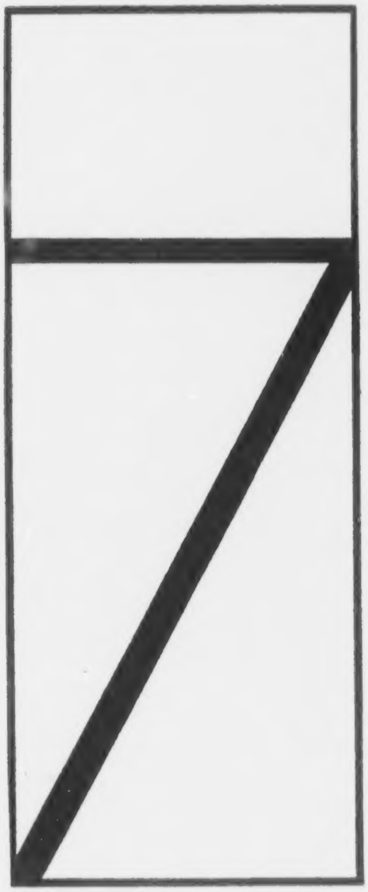

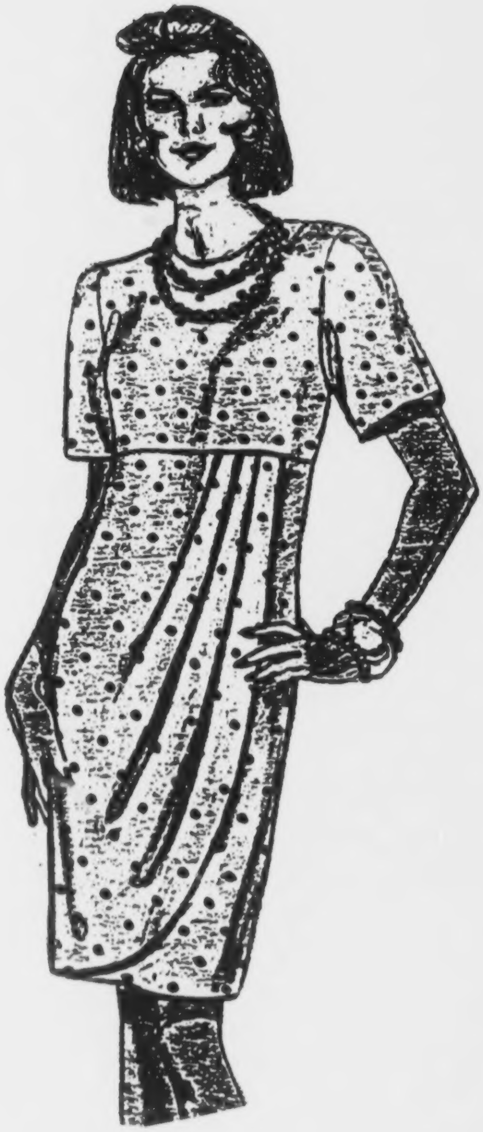

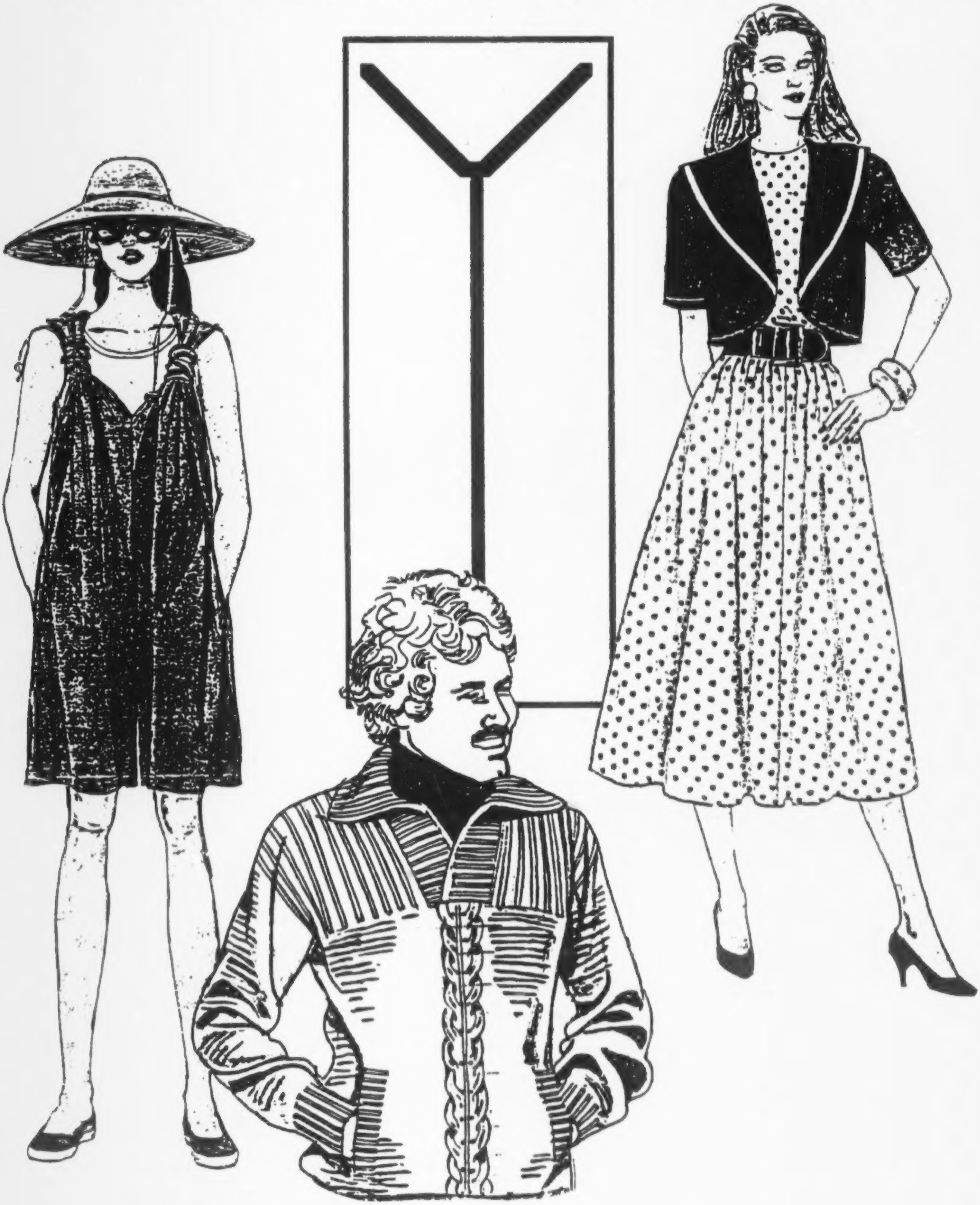

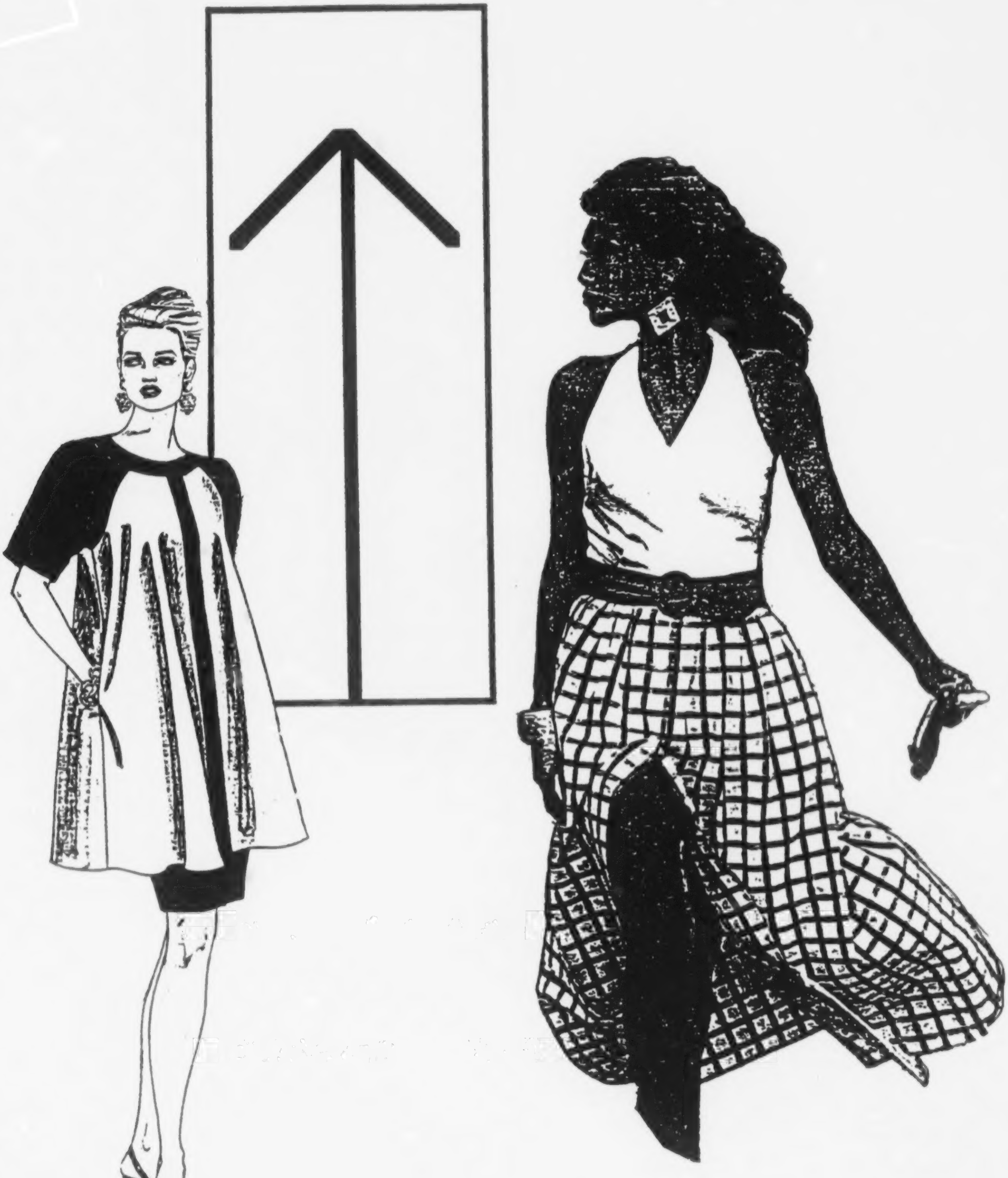

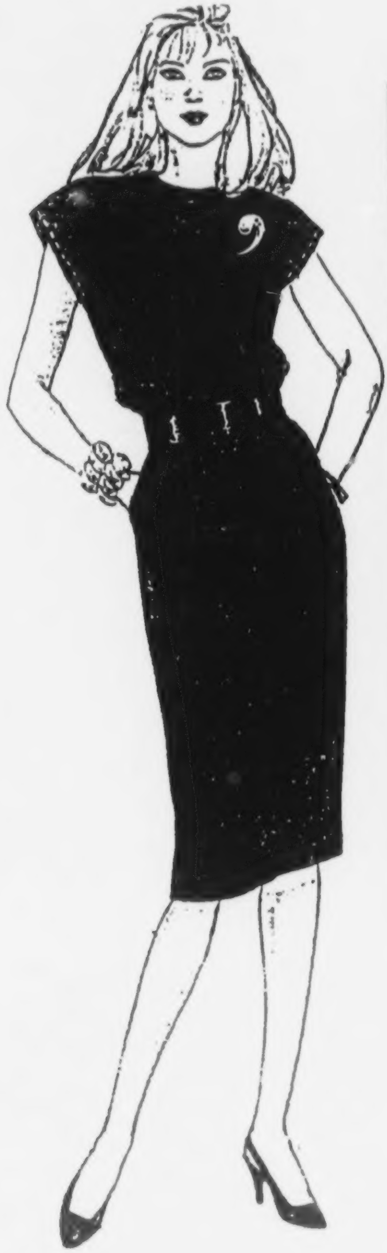

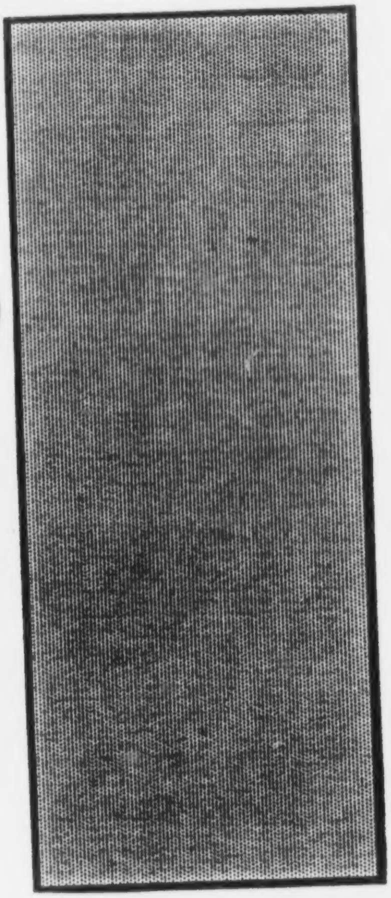

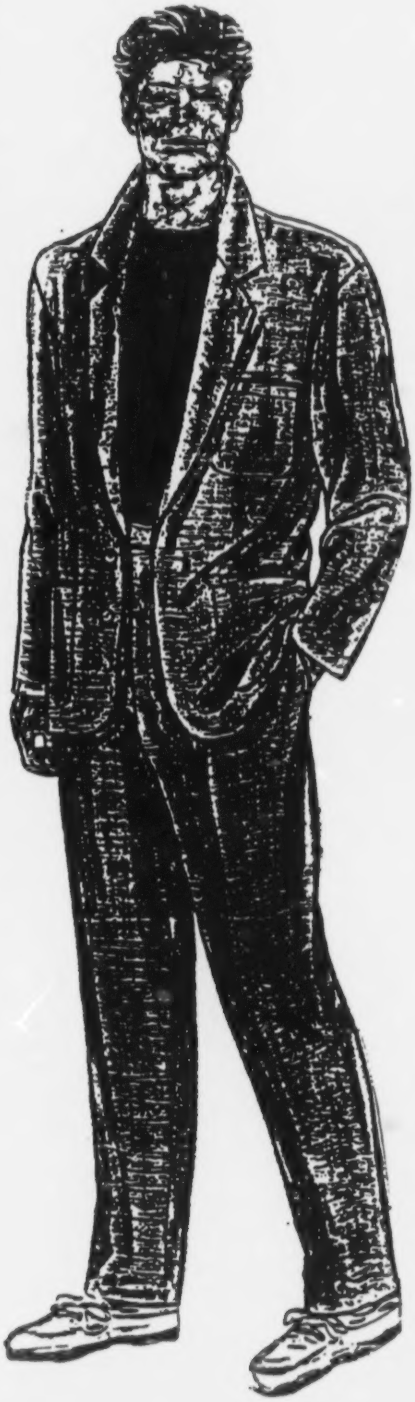

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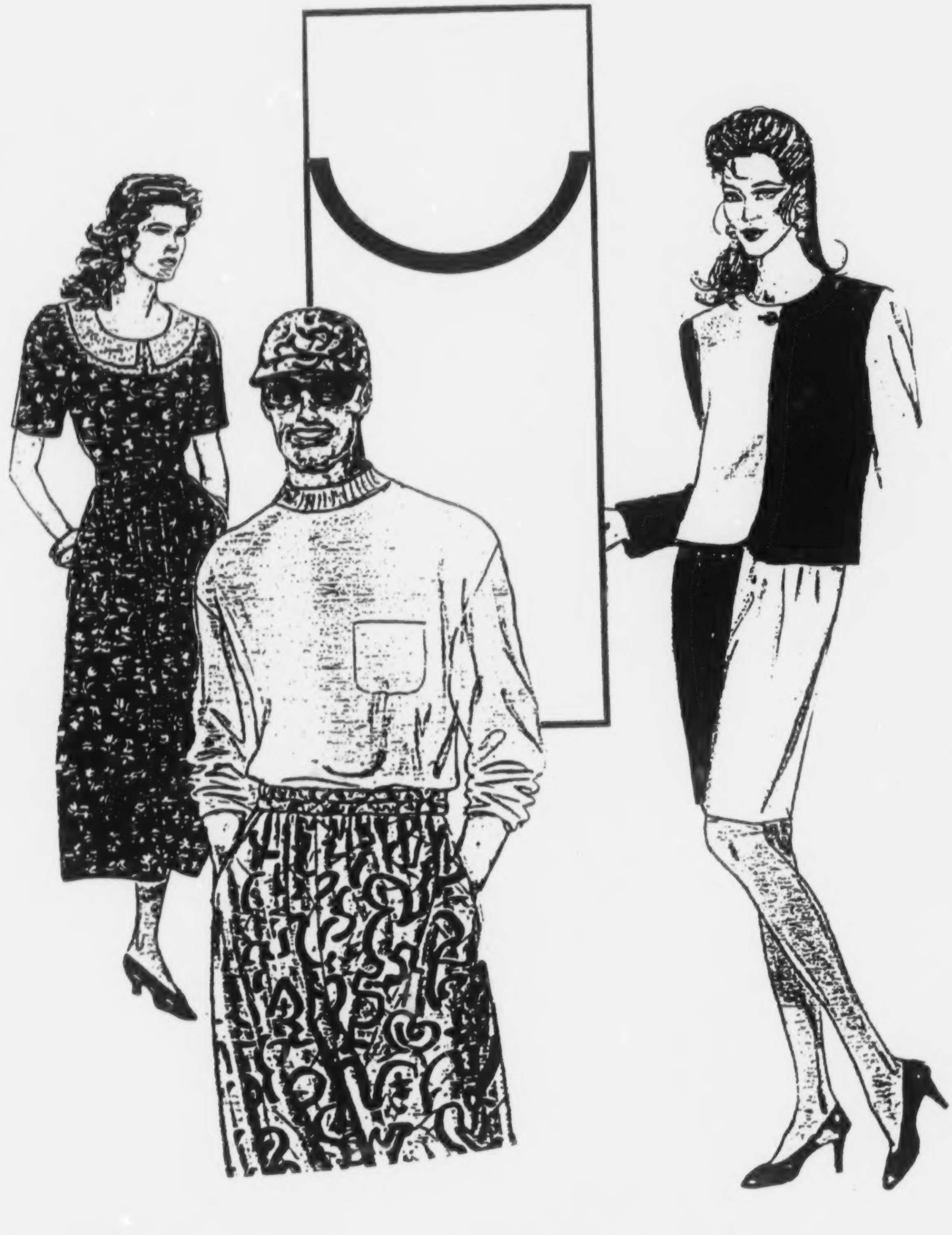
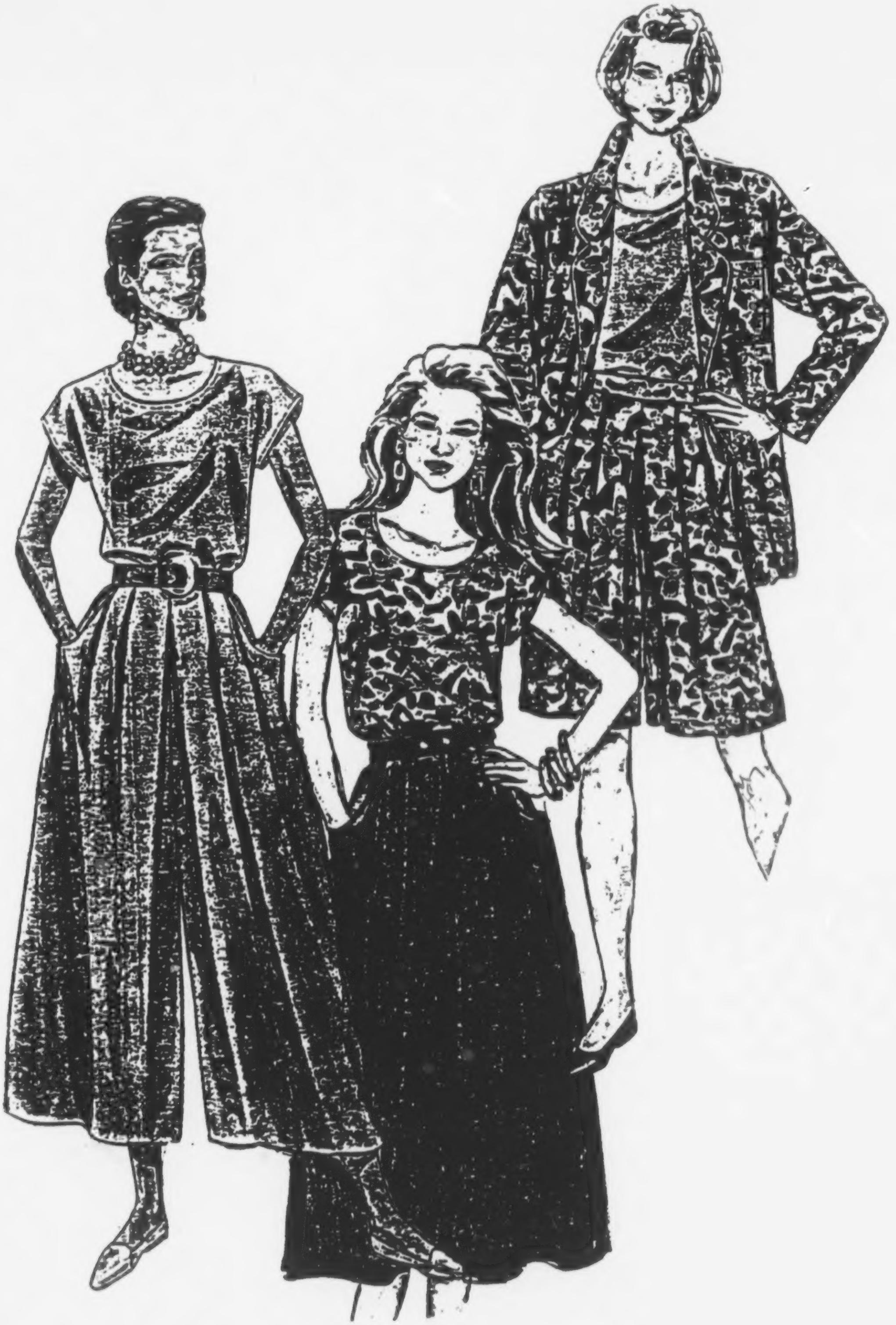
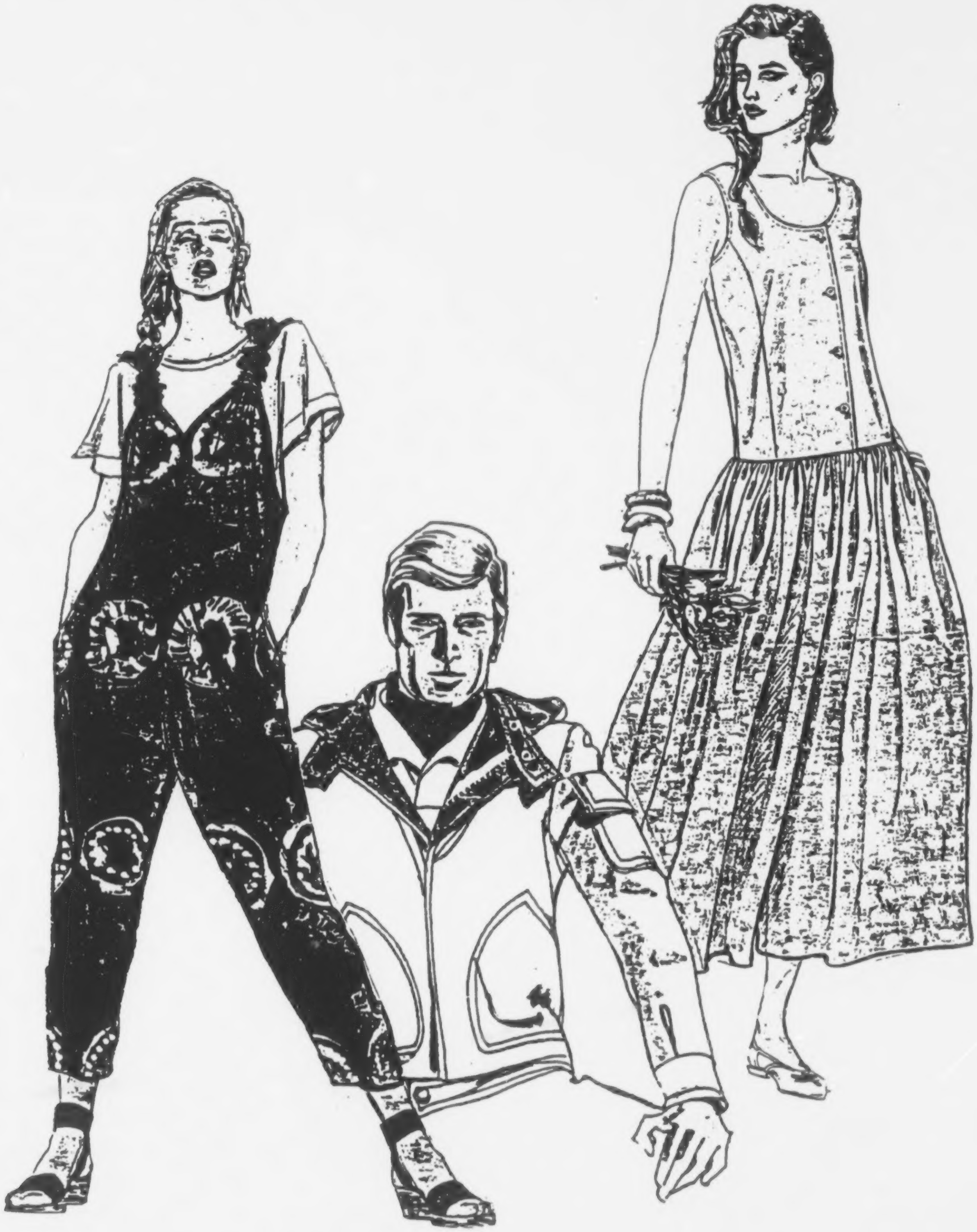






MAXIMIZING THE MAINFRAME

LEGS

If your legs are long, you have more options for wearing different skirt lengths, pleated skirts, border prints, flat shoes, or shoes that are bright and draw attention to the feet.

If your legs are short, it will be best to coordinate the color of skirt, hosiery, and shoes for a long unbroken line. The same is true for coordinating the color of pants, socks, and shoes in casual clothes. Boots add length to legs as long as they are covered with a skirt hem or pant hem. Short boots add horizontal lines across the legs that seem to cut the length of your legs at the top of the boot. People with short legs should avoid full wide pants and ankle strap shoes.

SHOULDERS

Wearing bulky fabrics and layers can widen the appearance of the shoulders. Horizontal stripes along with dropped shoulder lines give additional width to the shoulder area. If a man's shoulders are narrow, a wide horizontal striped rugby shirt with dropped shoulders is a great look. Adding shoulder pads can also add width to the shoulders.

BUSTLINE/ CHEST

If you have a small bust/chest, you can wear fuzzy, bulky fabrics on top. Horizontal lines, bright colors, and blousey styles add fullness, as do pleats and gathers. Large busts/chests are most flattered with thin layers and lightweight fabrics. Shoulder pads may or may not help to balance a large bust/chest. Avoid accessories (necklaces, scarves, ties, etc.) that end right at the fullest part of the bustline/chestline, or light horizontal stripes that fall on the fullest part of the bust/chest.

HIPS

Darker colors give a slimming effect to large hips. A jacket provides good balance for wide hips; choose one that ends above or below the hipline rather than right at the hipline. For slim hips, you can make your contour appear more substantial with thick textures, plaids, pleated skirts, and pant styles.

OVERSIZED FASHIONS

Wearing oversized clothes is fine in small doses. Balance a full or blousey top, shirt, or roomy jacket with a narrow skirt or pants; elongate your lower body by wearing hosiery/socks and shoes that match the skirt or pants. Wearing an oversized sweatshirt or sweater with pleated, baggy oversized pants will make you appear larger, possibly adding unwanted inches.

MAXIMIZING THE MAINFRAME - PAGE 2

SMALLER PERSONS	People who are slight of build will appear bulkier (larger) by wearing thick textures, double-breasted jackets, and pleated pants or shorts.
STRIPES	Even horizontal stripes can be worn by larger sizes if you stick to narrow or medium stripes in low contrast colors. For example, a combination of two lighter shades or two darker shades of stripes will draw less attention than a black-and-white stripe combination. A bolder stripe can help if you want to create an illusion of increased size at the bust or shoulder line.
BIG PRINTS	If you know how to wear them, big prints are great. A good rule of thumb is to keep the print about the size of your hand, and the colors soft without a lot of sharp contrast. Big patterns work better on a dress or two-piece outfit with more fabric surface than on small items like a shirt or scarf. All patterns and stripes should be in proportion to your body size.
LINES	Diagonal lines go across your body at an angle. The more vertical a diagonal line is, the taller and slimmer you will look. The more horizontal the angle is, the wider you will look. Curved lines are very soft and may enhance some of your best features. However, if you want to de-emphasize unwanted curves in your body contour, you need to be aware that repeating a shape will emphasize it. For example, a square neckline will emphasize a square face. Horizontal lines are formed by a hemline or waistline. Their position can change the visual proportions of your body. You can create illusions of height or cut height with the placement of these lines—watch them closely. Vertical lines are formed by seamlines and opening edges. They lead the eye up and down, emphasizing height. Vertical illusions tend to make one look taller and, in turn, thinner. The more vertical lines there are in a garment or outfit, the more this illusion exists.

Name ______________________________ Period _________ Date ________________

MAXIMIZING THE MAINFRAME

List what lines, styles, and fabrics would be suitable to enhance your body parts listed, and then list what types of things you should avoid wearing.

BODY PART	SUITABLE SOLUTIONS	THINGS TO AVOID
SHOULDERS		
BUST/CHEST		
WAIST		
HIPS		
HEIGHT		
WEIGHT		

What is your body contour?

SEVEN MAJOR BODY CONTOURS

In choosing clothes, the actual measurements of the body are not the main concern—the body's form is made up of height, width, and depth. The body's shape and proportion is a person's body build. A person's best qualities are his/her assets, and his/her liabilities are those features that could be improved. A person should try to emphasize his/her assets and minimize his/her liabilities.

To understand which clothes look best on certain body contours, a person must analyze the contour of his/her body and generalize about his/her shape and proportion. Most people fall into one of the following seven (7) categories.

Tall and Thin:
These people have a wide variety of clothes from which to choose. Gathers, pleats, or fullness of any kind can be worn. Horizontal stripes, bold color, and prints add weight to the slender body. Fabrics that are heavy, nubby, napped, or piled can be worn. This person should avoid looking too thin with vertical stripes, all one-color or dark outfits, and very tight pants, such as stirrup pants.

Tall and Heavy:
These people can be stunning if they are careful and don't become overpowering. Simple lines and soft fabrics in styles that flow gently with just a little fullness de-emphasize the heaviness. Subtle designs, darker colors, and small vertical stripes are best. Avoid bold prints and intense colors. Fussy, delicate designs can look out of proportion. Tight-fitting clothes and clingy or bulky fabrics will make the person look larger.

Short and Thin:
Proportion is the key to success here. Small scaled prints, soft colors, and smooth textures will enhance this figure. Unbroken one-piece clothing, vertical lines, limited construction detail, and uncluttered clothes are the best. Heavy looking clothes and accessories become overpowering.

Short and Heavy:
The vertical look is a must. V- or U-shaped necklines, vertical stripes, one-piece outfits, and A-line clothes are the best. Soft colors, small subdued prints, plain colors, and smooth fabrics help to minimize a person's weight.

Top Heavy:
Large upper body people (shoulders/bust/chest) look good in jackets with simple lapels or none at all. Try and create a vertical look with the jackets. Open collars, slim sleeves, and V-necks are good. Smooth tops in dull colors and small prints will minimize. Use the bright colors and patterned fabrics on the bottom. If the hips are small, then low waist lines, belts at the hips, and hip-length tops will take attention away from the large top.

SEVEN MAJOR BODY CONTOURS

Undefined Waist:
Vertical lines and accents that draw the eye to the face work here. Loose fitting tubular silhouettes and pants with just a little flare work well for this person. Horizontal lines can be used across the shoulders or near the hemline for accent or point of emphasis.

Bottom Heavy:
Plain fabrics with dark colors work well for the lower portion of the body. Collar details, neckline accents, and vertical lines help to draw the eye away from the heavy hipline. Skirts need a slight flair. This person should avoid tight-fitting pants and horizontal lines, especially in the hip area. Sometimes thin arms or narrow shoulders contribute to this appearance. Wearing attractive collars, yokes, and wide shoulder lines help to detract from the heavy hipline.

It is important to note that everyone doesn't exactly fit one contour or another, but in general, these are the most common contours.

-- This information was adapted from Chapter 12 of the book, FASHION, by Mary Wolfe, published by Goodheart-Wilcox.

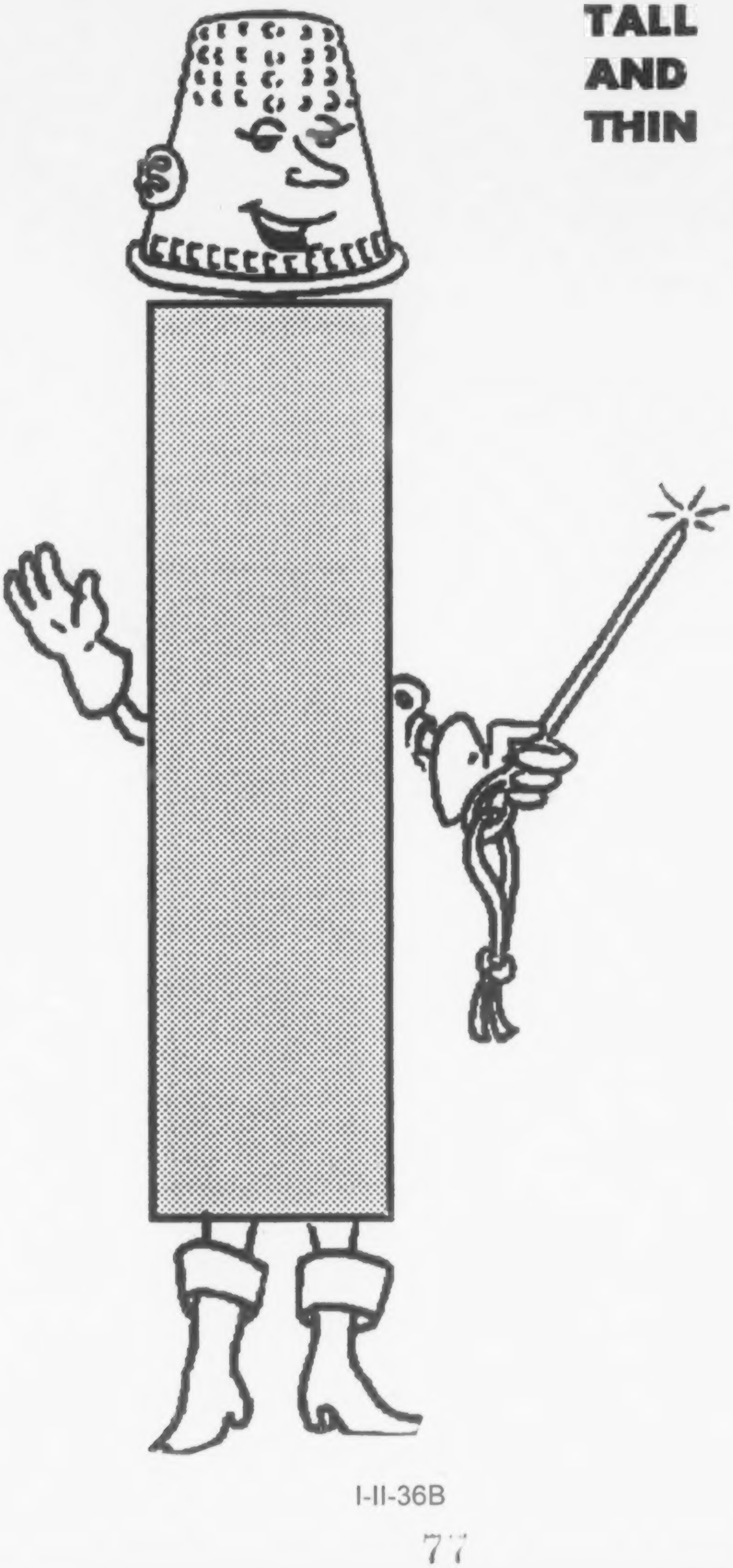
The

Seven

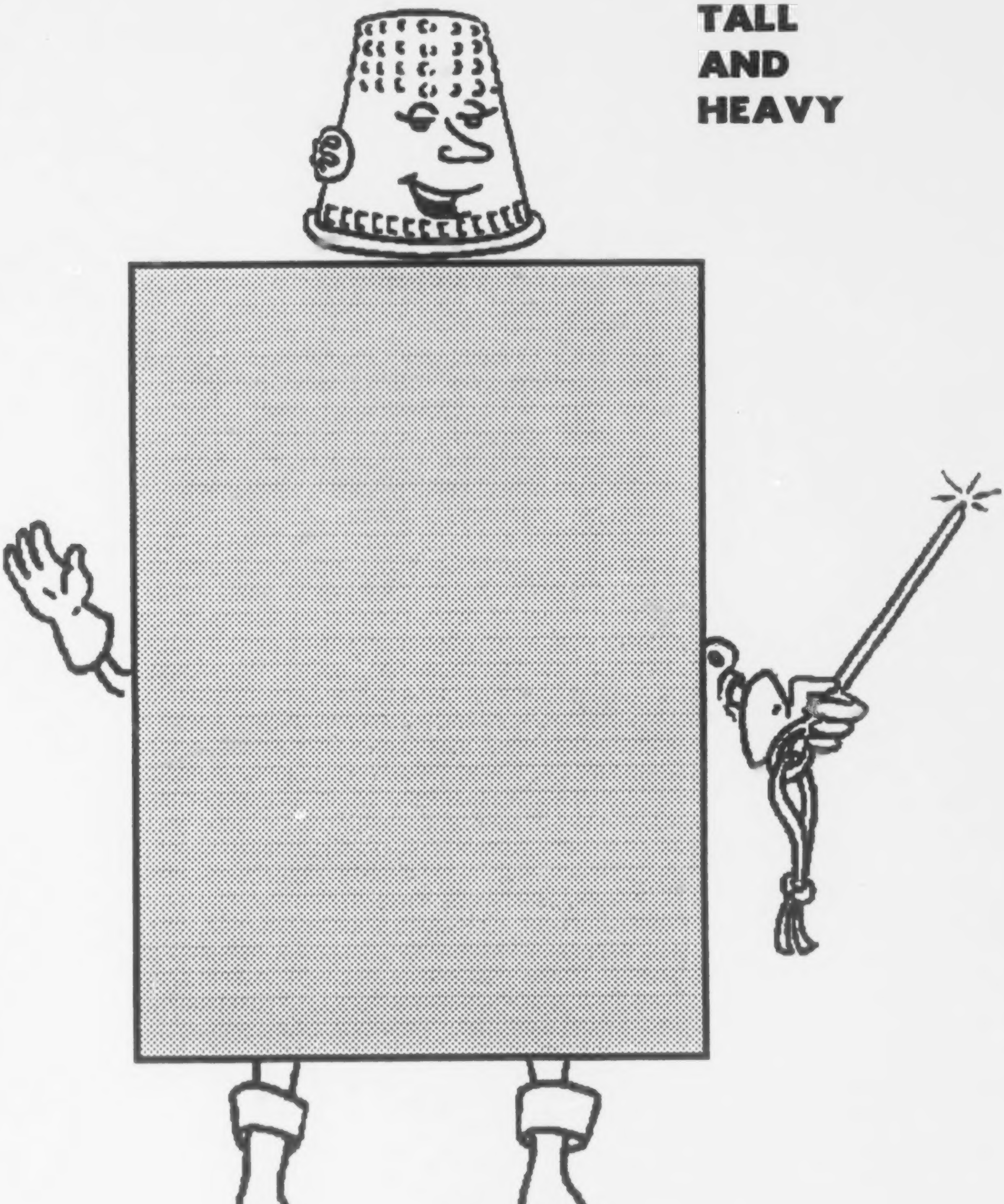
Major

Body

Contours



TALL AND THIN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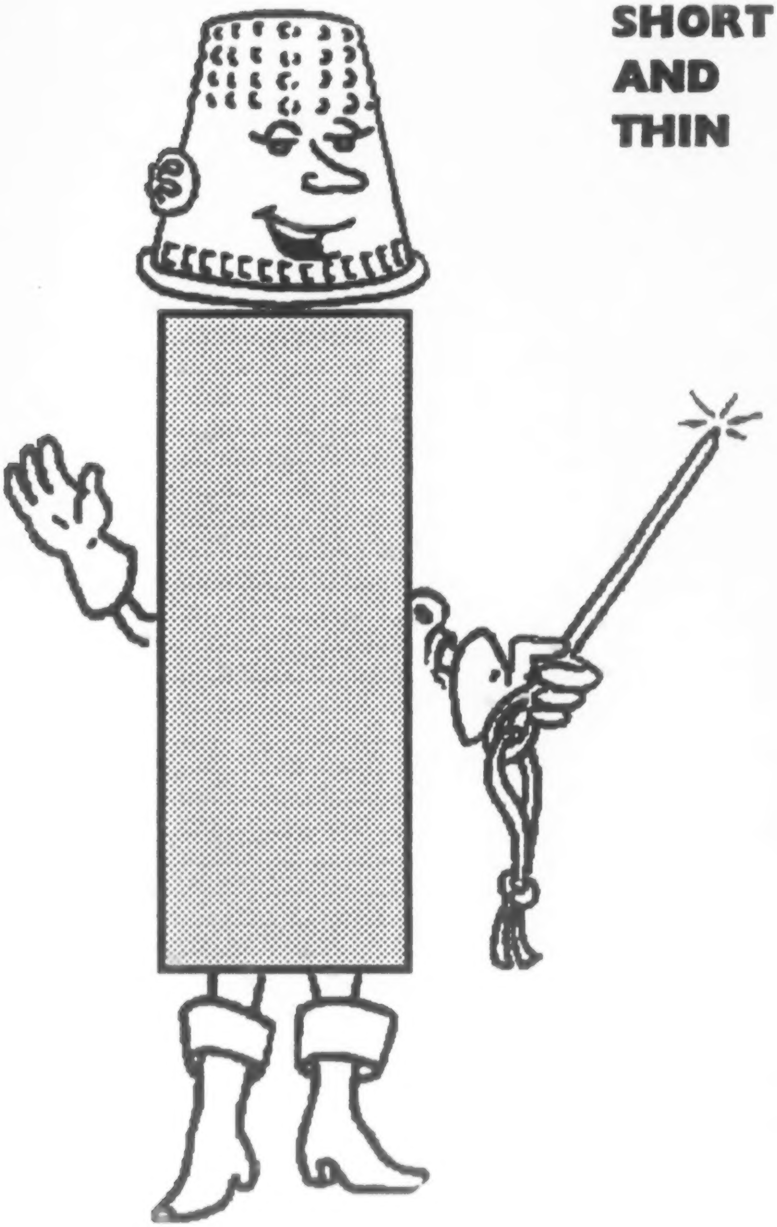
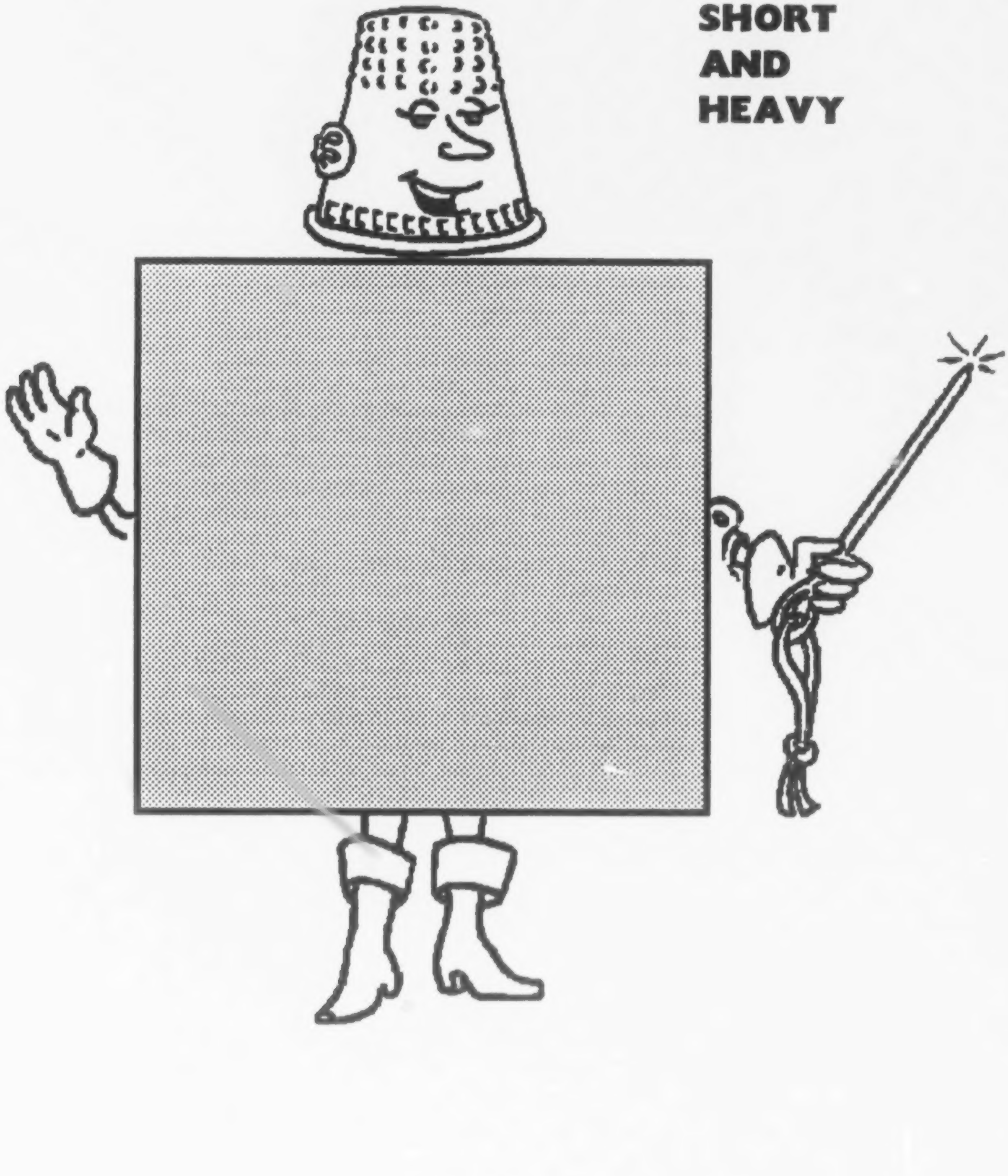
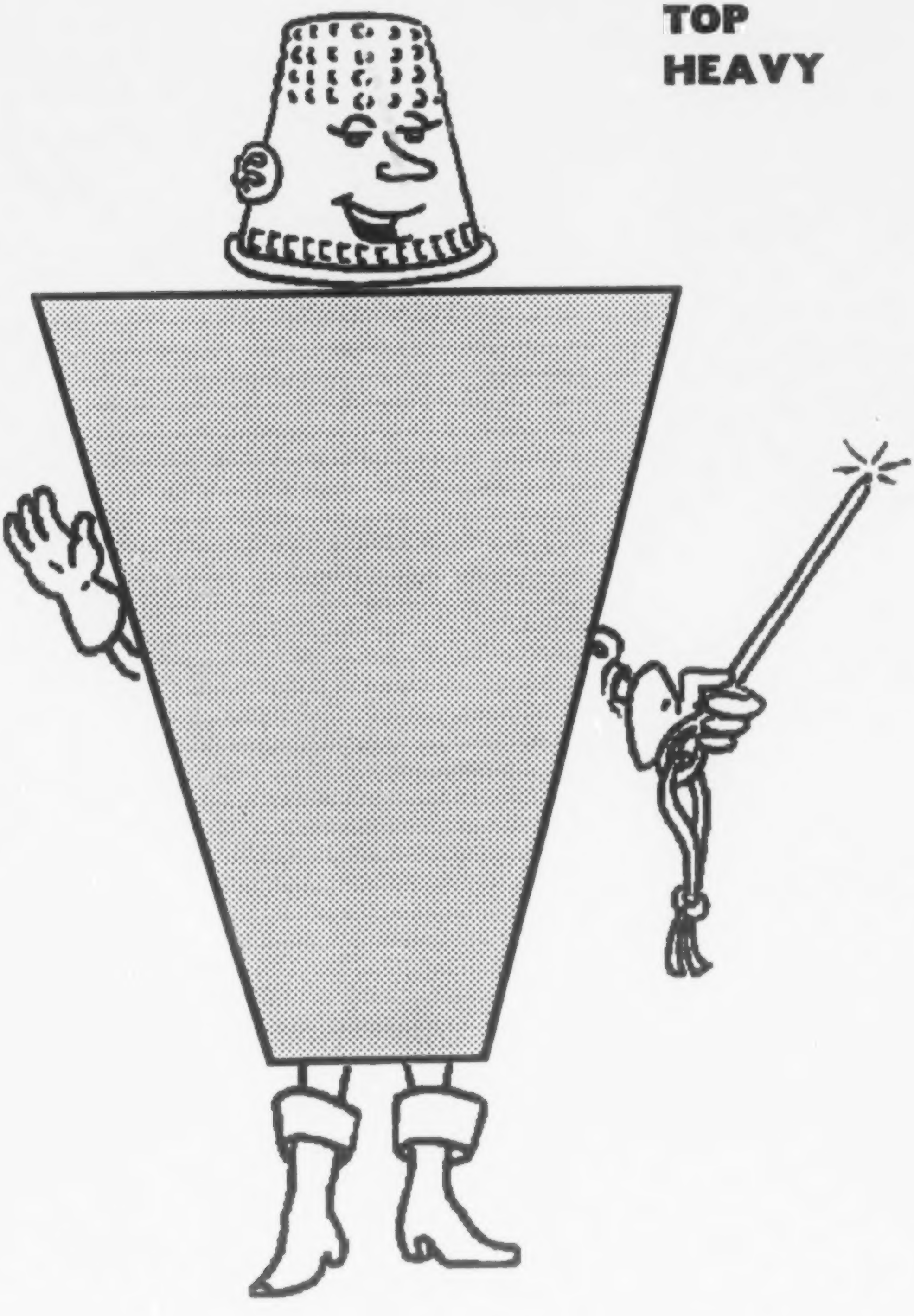


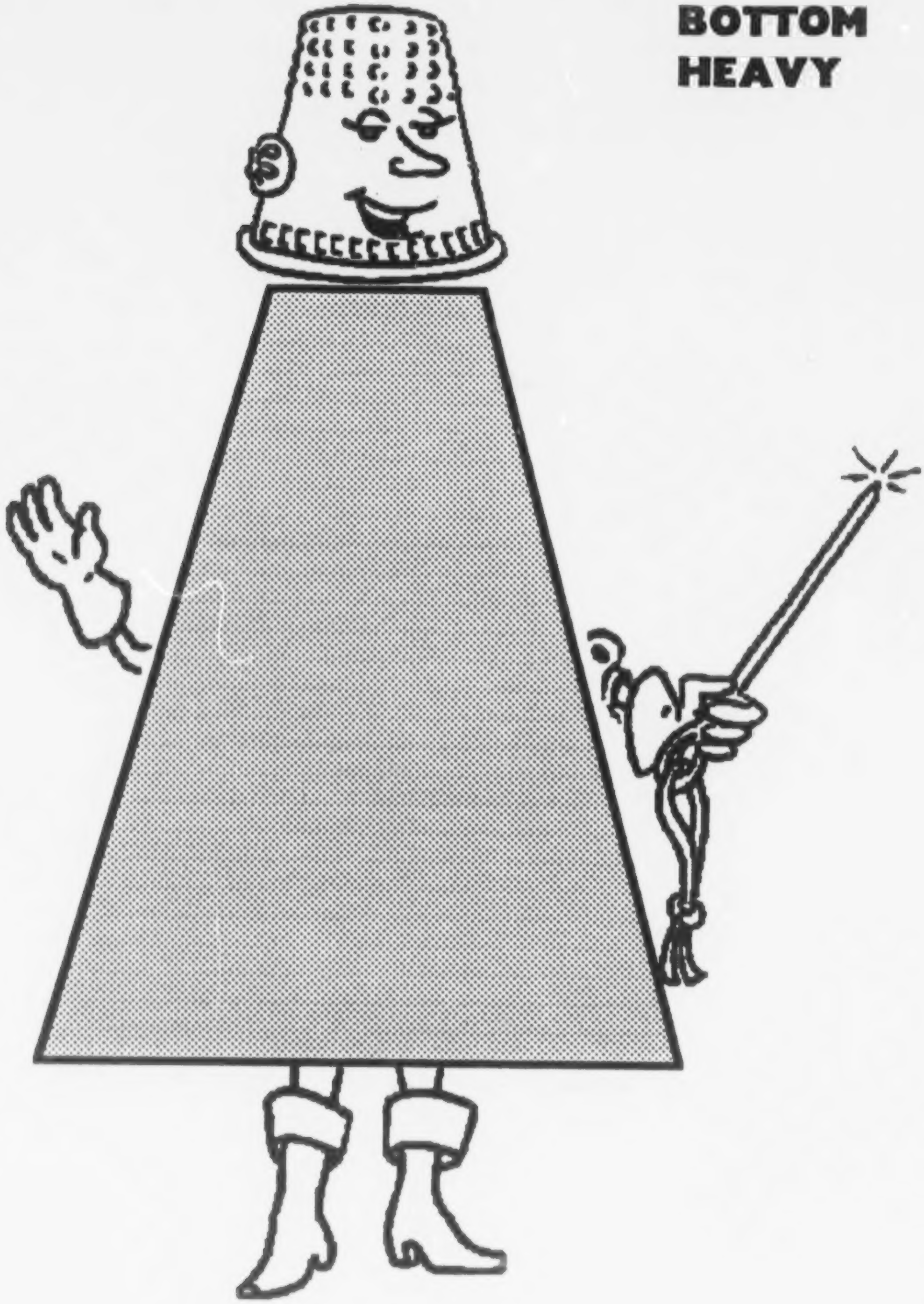
**SHORT
AND
THIN**


SHORT
AND
HEAVY

○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○○

TOP HEAVY

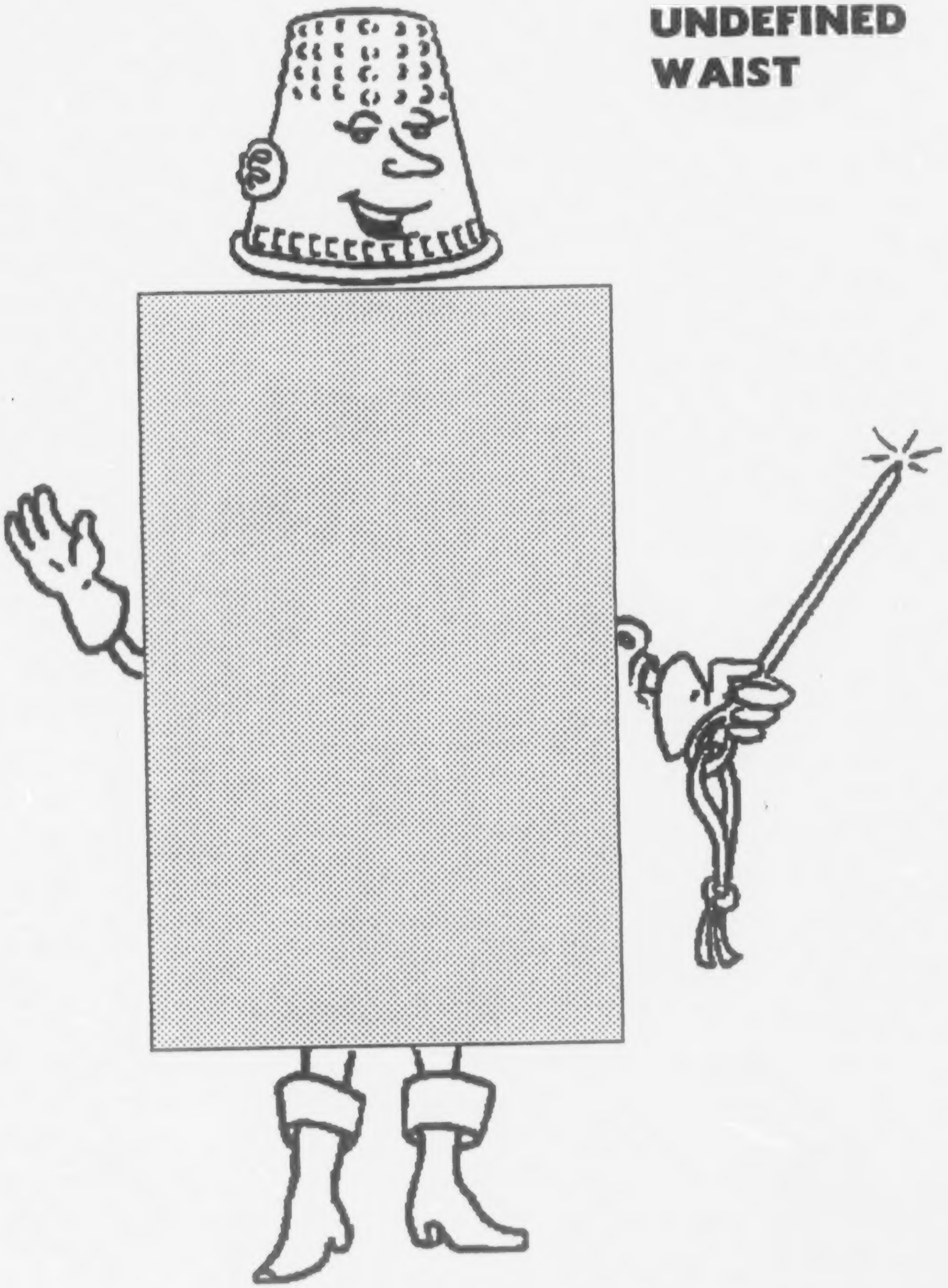




BOTTOM
HEAVY

OOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

UNDEFINED WAIST



Name ______________________ Period _____ Date ______________

PERSONAL CONTOUR ANALYSIS

Directions: Follow the instructions on pages 22-23 of The Perfect Fit from Singer. After completing your personal contour, answer the following instructions.

1. **Analyzing Your Contour:**
   What body contour do you have? ______________________
   Give a brief description of your body contour. ______________________
   ____
   List eight (8) ways to select flattering patterns, and give examples of each.
   a. ______________________
   b. ______________________
   c. ______________________
   d. ______________________
   e. ______________________
   f. ______________________
   g. ______________________
   h. ______________________

2. **Analyzing Your Length Proportions:**
   What body proportion are you? ______________________
   What is your fitting goal? ______________________
   What pattern styles are flattering to your figure type? ______________________
   What pattern styles are not flattering to your figure type?
   ____
   What are common pattern adjustments for this? ______________________

3. **Analyzing Your Shoulder Profile:**
   What type of shoulder profile do you have? ______________________
   What is your fitting goal? ______________________
   What pattern styles are flattering to your figure type? ______________________
   What pattern styles are not flattering to your figure type?
   ____
   What are common pattern adjustments for this? ______________________

PERSONAL CONTOUR ANALYSIS - PAGE 2

4. **Analyzing Your Arm Contour:**

What type of arm contour do you have? ____________________

What is your fitting goal? ____________________

What pattern styles are flattering to your figure type? ____________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________

5. **Analyzing Your Waist Contour:**

What type of waist contour do you have? ____________________

What is your fitting goal? ____________________

What pattern styles are flattering to your figure type? ____________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________

6. **Analyzing Your Hip Contour:**

What type of hip contour do you have? ____________________

What is your fitting goal? ____________________

What pattern styles are flattering to your figure type? ____________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________

7. **Analyzing Your Thigh Contour:**

What type of thigh contour do you have? ____________________

What is your fitting goal? ____________________

What pattern styles are flattering to your figure type? ____________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________

PERSONAL CONTOUR ANALYSIS - PAGE 3

8. **Analyzing Your Bust/Chest Profile:**

What type of bust/chest profile do you have? ______________________________

What is your fitting goal? ____

What pattern styles are flattering to your figure type? _______________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________________

9. **Analyzing Your Abdominal Profile:**

What type of abdominal profile do you have? ______________________________

What is your fitting goal? ____

What pattern styles are flattering to your figure type? _______________________

What pattern styles are not flattering to your figure type?

____

What are common pattern adjustments for this? ____________________________

Name ______________________________ Period _____ Date __________________

FASHION YOUR FIGURE

Directions: List the seven (7) girls in the video and briefly tell their major concerns for their body contours.

Name of Model	What is her body classification and height?	What should she avoid using?	What ideas would help her?

ADDITIONAL ELEMENTS AND PRINCIPLES OF DESIGN

COLOR

Light and bright colors draw attention and increase size.

Dark and dull colors minimize size.

Monochromatic color schemes tend to make you look taller.

FOCAL POINT/POINT OF EMPHASIS

A focal point or point of emphasis is a place to which the eye is drawn first. It is something of interest.

PROPORTION

Proportion deals with how the components of your outfit relate to the whole.

Avoid 50/50 divisions—thirds are more pleasing to the eye. The Golden Mean ratio is 3 to 5.
If you are short waisted, match your belt color to your skirt or pants.

BALANCE

Symmetrical balance is a safe, classic look.

Asymmetrical balance gives a more sophisticated look.

SCALE

Choose prints and accessories in scale to your size.

Big and little prints sharing a common color mix well together.

TEXTURE

Texture is the look and feel of a fabric.

Heavy, fuzzy, and rough textures enlarge a figure.

Shiny fabrics enlarge.

Name ______________________________ Period _______ Date ______________

ELEMENTS OF DESIGN

People come in a variety of shapes and sizes. No matter what a person's size or shape, good __________ can make them look better in their clothes.

The basic elements of design are the same for furnishing a room, painting a picture, or choosing your wardrobe. The eight elements of design are:

1. __________________ 2. __________________ 3. ____________________
4. __________________ 5. __________________ 6. ____________________
7. __________________ 8. __________________

SHAPE

The seven major body contours are: 1. _______________________
2. __________________ 3. ___________________ 4. ____________________
5. __________________ 6. ___________________ 7. ____________________

Your contour is bottom heavy if you have ________________ in comparison to your hips. Your contour is _______________ if you have wide shoulders in comparison to your hips. If you have little or no waist indentation, you have a(n) _________________ contour.

LINE

Without line you can't have design. You can use lines to emphasize your _______ _________, conceal your _______________, or direct ______________. Horizontal lines move the eye ____________ a figure, so they appear to make a person _____________. Vertical lines move the eye ________________, so they emphasize ______________. Diagonal lines suggest movement and ______________. They lengthen or shorten depending on their __________. Curved lines add _______________ because they emphasize roundness. Stay away from double-breasted coats or jackets if you want to look ___________. An outfit with two or more horizontal lines has a strong ___________ effect. Jackets ending ______________ look unattractive with pants. Tops that end _____________ best camouflage large hips.

TEXTURE

Texture is the _______ and ________ of a fabric. You can use texture to change your perceived shape. Heavy textured fabrics ________________ a figure. Fuzzy, rough surfaces ___________. If you want to minimize weight, wear _____________ fabrics.

ELEMENTS OF DESIGN - PAGE 2

COLOR

Color has the power to change how your shape appears. Light or bright colors ____________ your apparent size. _________ and ________ colors make what they cover appear smaller. People who carry extra weight in the hips need to wear ________ pants and ____________________ near their face. If you are quite tall and want to minimize your height, you should wear __________ color outfits; they draw attention to the line where the separates ___________. Contrasting colors ______________ to an area. Matching belts are the best choice for ______ people because contrasting belts visually cut them in half which makes them look ____________. Monochromatic color means you use ______ color. Monochromatic color makes you appear ____________.

FOCAL POINT/EMPHASIS

A focal point is a place to which the eye _______________ first. It is a point of ___________. The neckline is most often the point of emphasis in a dress design because it calls attention to the ________. This is also the reason men wear colorful ties.

PROPORTION

Proportion deals with how the parts of your outfit relate to the ______________. The ancient Greeks knew that ratios like 3 to 5, and 5 to 8 were more pleasing to the eye than equal divisions. These ratios are called the ____________________. It is best to avoid ________ divisions in your clothing choices. This guideline is applicable for line, color, and separates.

BALANCE

A well-designed outfit is in ___________. A blazer is an example of formal or symmetrical balance. When design elements on both sides are different yet balanced, this is called __________________ balance. Color can also be used to create balance. You can create balance when you choose clothing and accessories in __________ with your body.

SCALE

Scale means how large or small parts are in relation ___________________________.
One should choose prints and accessories in scale to his/her ______________.

Name ______________________________ Period _______ Date ______________

ELEMENTS OF DESIGN

People come in a variety of shapes and sizes. No matter what a person's size or shape, good _design___ can make them look better in their clothes.

The basic elements of design are the same for furnishing a room, painting a picture, or choosing your wardrobe. The eight elements of design are:

1. ___shape__________ 2. _____line_________ 3. ____texture_________
4. ___color__________ 5. _____focal point__ 6. ____proportion______
7. ___balance________ 8. _____scale________

SHAPE

The seven major body contours are: 1. _____Tall and thin_____
2. __Tall and heavy__ 3. __Short and thin___ 4. __Short and heavy___
5. __Top heavy_______ 6. __Undefined waist__ 7. __Bottom heavy______

Your contour is bottom heavy if you have __large shoulders__ in comparison to your hips. Your contour is ___top heavy____ if you have wide shoulders in comparison to your hips. If you have little or no waist indentation, you have a(n) __undefined waist__ contour.

LINE

Without line you can't have design. You can use lines to emphasize your __contour strengths__, conceal your __contour faults__, or direct __the eye___. Horizontal lines move the eye __across___ a figure, so they appear to make a person __wider____. Vertical lines move the eye __up and down___, so they emphasize __height___. Diagonal lines suggest movement and ___action___. They lengthen or shorten depending on their __angle____. Curved lines add ___softness____ because they emphasize roundness. Stay away from double-breasted coats or jackets if you want to look __thinner___. An outfit with two or more horizontal lines has a strong __widening__ effect. Jackets ending __above the hips__ look unattractive with pants. Tops that end _below the hips__ best camouflage large hips.

TEXTURE

Texture is the ___look___ and ___feel___ of a fabric. You can use texture to change your perceived shape. Heavy textured fabrics __enlarge__ a figure. Fuzzy, rough surfaces ___add bulk___. If you want to minimize weight, wear ___smooth___ fabrics.

ELEMENTS OF DESIGN - PAGE 2

COLOR

Color has the power to change how your shape appears. Light or bright colors __increase__ your apparent size. __Dark__ and __light__ colors make what they cover appear smaller. People who carry extra weight in the hips need to wear __dark__ pants and __light or bright colors__ near their face. If you are quite tall and want to minimize your height, you should wear __two__ color outfits; they draw attention to the line where the separates __meet__. Contrasting colors __bring attention__ to an area. Matching belts are the best choice for __tall__ people because contrasting belts visually cut them in half which makes them look __shorter__. Monochromatic color means you use __one__ color. Monochromatic color makes you appear __taller__.

FOCAL POINT/EMPHASIS

A focal point is a place to which the eye __is drawn__ first. It is a point of ___interest___. The neckline is most often the point of emphasis in a dress design because it calls attention to the __face__. This is also the reason men wear colorful ties.

PROPORTION

Proportion deals with how the parts of your outfit relate to the ___whole___. The ancient Greeks knew that ratios like 3 to 5, and 5 to 8 were more pleasing to the eye than equal divisions. These ratios are called the __Golden Mean__. It is best to avoid __50/50__ divisions in your clothing choices. This guideline is applicable for line, color, and separates.

BALANCE

A well-designed outfit is in __balance__. A blazer is an example of formal or symmetrical balance. When design elements on both sides are different yet balanced, this is called __asymmetrical__ balance. Color can also be used to create balance. You can create balance when you choose clothing and accessories in __scale__ with your body.

SCALE

Scale means how large or small parts are in relation ___to the whole__. One should choose prints and accessories in scale to his/her __body size__.

LINE AND DESIGN CASE STUDIES

Case Study 1:
Susan is planning a wardrobe for school. She has a navy blue and white check blouse she wants to wear and needs help finishing the outfit. Susan has very large hips and would like to wear pants like her friends. What are some of her options?

Case Study 2:
Brian is considered good looking, but he is rather small for his age and somewhat immature in appearance. For that reason he does not look old enough for a job where he would like to work. He does have a dark green sports jacket. What else can Brian wear to make him appear larger and more mature?

Case Study 3:
Anne has lovely skin and facial features. She is 5 feet tall and weighs 150 pounds. She has been asked to a ski party and she really wants to look her best. She needs a whole new outfit. What should she buy?

Case Study 4:
Jeff is going on an interview for a scholarship. He wants to create a good impression. He is self-conscious because he is very tall and thin. What can be wear to create the image he desires?

Case Study 5:
Laura has a date to the movies and pizza dinner. She does not want to give the wrong impression to her date with her curvy, hourglass figure. She likes feminine details and is thinking of wearing black, cotton velveteen pants. Is this what she should wear? If not, what should she wear? Or, what should she wear with the pants?

Case Study 6:
Lacy has long black hair and wears a size 14 blouse because of her large shoulders. She also wears a size 8 skirt or pants because she has small hips. Lacy is going on a summertime biking party and plans to wear yellow cotton pants to keep cool. What can she wear with them to create a pleasant look?

DYNAMICS OF CLOTHING I

UNIT II: *DESIGN PRINCIPLES*

TOPIC B: COLOR

OBJECTIVE: Students will be able to use color effectively as they plan and make choices for their wardrobes.

CONCEPT: Color is vital. It is an essential element of design. By understanding the basic characteristics of color, the impressions color creates, and the psychological aspects of color, we are able to enhance our image to its potential.

COMPETENCIES:

1. Explain how *hue, value,* and *intensity* affect color.
2. Identify the standard color schemes used in personal and home fashions.
3. Analyze the use of various color schemes in clothing and textiles.
4. Identify how colors enhance personality traits and create specific impressions.
5. Explain how color can be used to emphasize good features and/or de-emphasize less attractive features.
6. Analyze which colors work well with personal skin and hair coloring.
7. Identify color schemes and predominant colors in personal wardrobe, and develop a color plan for future additions.

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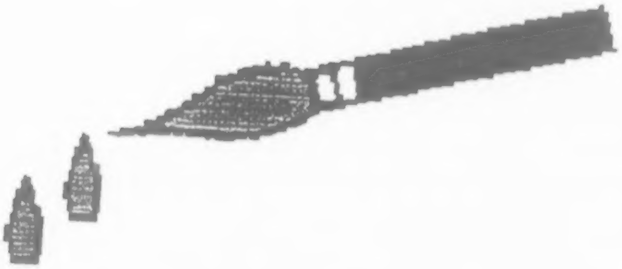
ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Color Facts	Copies of student activity guide (I-II-66)
2. Color Components and Terminology	Copies of student activity guide (I-II-68) Watercolors and brushes
3. Color Schemes	Color wheel Copies of student activity guide (I-II-70) Copies of student activity guide (I-II-73) Colored markers, crayons, pencils, or watercolors and brushes
4. Guest Speaker on Color Schemes	As requested
5. Color Scheme Charts or Posters	Poster board or cardstock Magazines, catalogs, pattern books Scissors, glue or tape, markers
6. The Effects of Color	Visual aids of color as chosen
7. Reflections on You Video	Copy of video Video player Other support materials
8. Color Draping	Set of color drapes
9. What's In My Closet?	Overhead transparency (I-II-75) Copies of student activity guide (I-II-76)



ACTIVITIES/OPTIONS

Option 1: **Color Facts - Introductory Activity**
As an introduction to color, have the students complete the student activity guide, COLOR FACTS, and then use it as a springboard for discussion and triggering interest in the following activities/options.

Option 2: **Color Components and Terminology**
Introduce the students to the components of color—hue, value, intensity, tint, and shade—using the teacher background information provided, and whatever resources are available to help the students differentiate between these terms. Fabric samples may be quite useful for teaching this option along with some overhead transparencies. Discuss each of the color terms with the students. For an assignment, the instructor could have the students find examples depicting the color terms as they are found and applied in the world of fashion. The student activity guide, COLOR COMPONENTS AND TERMINOLOGY, is designed for the students to use watercolors and experience the meaning of these terms.

Option 3: **Color Schemes**
Introduce the various color schemes using the teacher background information provided, some type of color wheel*, and pictures that illustrate the use of each scheme. The materials from the Fashion Strategies curriculum, Unit VII: Principles of Elements and Design, pages VIII-32 through VIII-53, may be used. The student activity guide, COLOR SCHEMES, can be used with this introduction.

* Color wheels from clothing and textiles textbooks, such as Clothing from Glencoe Publishing, or Fashion, from Goodheart-Willcox. can be enlarged and copied in color at copy centers for use in this option.

Note: This option is based on the presumption that the students already know the color wheel, the primary, secondary, and tertiary colors, how they are created, etc. If not, the instructor may need to introduce or review the basics of color in order to proceed with the activities in this topic. If necessary, a student activity guide, THE COLOR WHEEL, is provided for use.

Option 4: **Guest Speaker on Color Schemes**
Have a guest speaker from the extension service, a university, or other community resources do a presentation on the use of personal color. There are a number of methods that are excellent, but it is preferable that the seasons color schemes not be used.

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ACTIVITIES/OPTIONS

Option 5: **Color Scheme Charts or Posters**

Have the students make a chart with examples of each color scheme, using pictures of outfits or home decor from magazines, catalogs, pattern books, etc. The students should label the color schemes depicted. The teacher will need to supply some type of poster board or cardstock on which the students make their charts. This option could be done individually or in small groups.

OR

Prepare large pieces of posterboard with the name of each color scheme lettered on them (one per board), and laminate the posterboard. Break the students into small groups and have each group find one example for each color scheme. Then have the students tape their findings to the boards for group discussion. (The boards will be reusable for succeeding classes.)

Option 6: **The Effects of Color**

Prepare some visual aids to help set the stage for the emotional feelings created by color. Some ideas:

- Dress in all black or all red and note the students' reactions as they come into class. Discuss your findings with the class.
- Use different colors of fabric to drape students as they come into class and discuss their feelings while they are in that particular color.
- Use color spot lights, if available, to create a "mood" of color and discuss the feelings and emotions emitted from the color(s).
- Break the students into groups by the colors they are dressed in and have each group brainstorm feelings for their color.

Using the teacher background information provided, lead the students into a discussion about how colors can set a mood, enhance personality traits, and create specific impressions—which may or may not be to one's benefit.

Option 7: **Reflections on You Video**

Have the students watch the video, Reflections on You, by Meridian Education Corporation, and complete the assignments included in the kit. (Color drapes are included in this kit.) This option can be used as an independent study unit. Depending upon the depth of learning desired, this option can take several days. The video goes through every aspect of color and is highly recommended.

Option 8: **Color Draping**

Introduce warm and cool colors~~/~~ and shades using color drapes. Warm colors are always mixed with yellow, and cool colors are always mixed with blue. Every person has either warm or cool under-tones; undertones are the underlying color beneath the surface of the skin. Also illustrate how a color can be a point of emphasis in an outfit. Demonstrate the different effects of the same color in a dull, absorbent fabric vs. shiny, reflective

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ACTIVITIES/OPTIONS

fabric. Then have the students work in pairs or small groups with the drapes to analyze the types of colors that work best on them. It is good to have a variety of drapes that have solid colors, colors with various textures, and colors in prints/designs.

Option 9: **What's In My Closet?**
Ask the students to examine their own wardrobes and identify predominant colors, color schemes, etc., they currently have. The student activity guide, WHAT'S IN MY CLOSET?, can be used to record their findings.

Note: Some of these activities have been taken from the Fashion Strategies curriculum. Refer to that curriculum for additional background information and/or activities.

RESOURCES:

Video:

Reflections On You, Meridian Education Corporation, 236 E. Front Street, Bloomington, IL 61701. (This is also available through NASCO.)

Color Drapes:

NASCO, 901 Janesville Ave., Fort Atkinson, WI 53538, 1-800-558-9595, Catalog No. W09594H.

Textbooks:

Weber, Jeanette, CLOTHING, Glencoe Publishing Co., 3008 W. Willow Knolls Drive, Peoria, IL 61614, 1-800-423-9534.

Wolfe, Mary, FASHION, Goodheart-Willcox Publishing Co., 123 West Taft Drive, South Holland, IL 60473, 1-800-323-0440.

Magnetic Color Wheel:

Available from Schoolboards, Etc., P.O. Box 9106, Ogden, UT 84409, 1-800-93BOARD, $39.95.

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ASSESSMENT/EVALUATION QUESTIONS

1. **Explain how *hue, value,* and *intensity* affect color.**

1. Hue means the same as:
   A.* A color's family name
   B. Brightness or dullness of color
   C. Lightness or darkness of color

2. Value means the same as:
   A. A color's family name
   B. Brightness or dullness of color
   C.* Lightness or darkness of color

3. Intensity means the same as:
   A. A color's family name
   B.* Brightness or dullness of color
   C. Lightness or darkness of color

4. Value is the lightness or darkness of a color.
   A.* True
   B. False

5. The term or name given to a specific color is:
   A.* Hue
   B. Intensity
   C. Color scheme
   D. Intermediate

6. Pink and mint green are:
   A. Shades
   B. Neutral
   C.* Tints

7. Burgundy and navy blue are:
   A. Tints
   B.* Shades
   C. Neutral

ASSESSMENT/EVALUATION QUESTIONS

Match the terms on the right with the definitions on the left. Write the letter for the term on the line before the definition.

DEFINITIONS

b. 8. a color's name

a. 9. a small item that is emphasized because it contrasts with or is a color different from the rest of an outfit

e. 10. colors that cannot be created from the mixing of other colors

c. 11. the amount of color present

f. 12. colors made by mixing equal parts of two of the primary colors

g. 13. a color that contains black

d. 14. colors formed by combining a primary color and a color on either side of it on a color wheel

h. 15. a color that contains white

i. 16. the lightness or darkness of color

TERMS

a. accent

b. hue

c. intensity

d. intermediate or tertiary colors

e. primary colors

f. secondary colors

g. shade

h. tint

i. value

2. Identify the standard color schemes used in personal and home fashions.

1. Which of the following are complementary colors?
   A. Green and orange
   B.* Yellow and purple
   C. Blue and red
   D. Yellow and blue

2. Yellow, yellow-orange, and orange are examples of which type of color scheme?
   A.* Analogous
   B. Complementary
   C. Neutral

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ASSESSMENT/EVALUATION QUESTIONS

3. Which term refers to colors directly opposite each other on the color wheel?
   A. Color harmony
   B.* Complementary colors
   C. Adjacent colors
   D. Secondary colors

4. An analogous color scheme can use anywhere from two to five colors.
   A.* True
   B. False

5. A monochromatic color scheme has only two colors.
   A. True
   B.* False

6. An example of a monochromatic color scheme is light blue, light purple, and light green.
   A. True
   B.* False

7. Which color scheme consists of red, white, and blue colors?
   - Americana

8. Once colors have been popular in fashion and household accessories, they are not used again.
   A. True
   B.* False

9. Often the colors that are popular and in fashion are also popular in household accessories.
   A.* True
   B. False

10. The same colors and styles are often popular in both fashion and household accessories.
    A.* True
    B. False

11. Colors and styles seem to go in cycles and usually repeat themselves in some way.
    A.* True
    B. False

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ASSESSMENT/EVALUATION QUESTIONS

3. Review color wheel basics (if needed).

1. Warm colors tend to recede or move away from you.
   A. True
   B.* False

2. Which is NOT a primary color?
   A.* Violet
   B. Yellow
   C. Red
   D. Blue

3. Which is NOT a secondary color?
   A. Green
   B. Violet
   C. Orange
   D.* Red-orange

4. Label **all** the colors on a color wheel, identifying the three (3) primary colors and the three (3) secondary colors.

5. _______ is considered to be a cool color.
   A. Red
   B. Yellow
   C.* Blue
   D. Orange

6. Which is NOT a neutral color?
   A. Black
   B. White
   C. Gray
   D.* Pink

7. Blue, green, and violet are called:
   A. Warm colors
   B.* Cool colors
   C. Primary colors
   D. Neutral colors

8. Orange, purple, and green are:
   A. Secondary colors
   B.* Triad colors
   C. Primary colors

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ASSESSMENT/EVALUATION QUESTIONS

9. Yellow is always considered a warm color.
   A.* True
   B. False

10. Of the following, which are primary colors?
   A. Yellow and orange
   B. Blue and orange
   C. Purple and green
   D.* Red and yellow

11. Green and orange are:
   A.* Secondary colors
   B. Primary colors
   C. Complementary colors

12. Neutral colors are:
   A. Red, yellow, and blue
   B.* Black, white, and grey
   C. White, black, and yellow

13. Blue is generally considered a cool color.
   A.* True
   B. False

14. A[n] _______ color is the result of a combination of primary color and a secondary color.
   A. Complementary
   B. Analogous
   C.* Intermediate
   D. Shade

15. The primary colors are:
   A.* Red, yellow, and blue
   B. Orange, violet, and green
   C. Red-orange, yellow-green, and blue-green

16. The secondary colors are:
   A. Red, yellow, and blue
   B.* Orange, violet, and green
   C. Red-orange, yellow-green, and blue-green

17. The tertiary colors are:
   A. Red, yellow, and blue
   B. Orange, violet, and green
   C.* Red-orange, yellow-green, and blue-green

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ASSESSMENT/EVALUATION QUESTIONS

18. Warm colors have ______ added; cool colors have ______ added.
    A. Blue; yellow
    B. Blue; blue
    C. Yellow; yellow
    D.* Yellow; blue

4. Analyze the use of various color schemes in clothing and textiles.

1. A color-coordinated wardrobe revolves around two or three basic colors with many mix-and-match color combinations.
   A.* True
   B. False

2. When planning a way to use a color or combination of colors in an outfit or a room, you are following a:
   A. Theme
   B. Pattern
   C. Value
   D.* Color scheme

5. Identify how colors enhance personality traits and create specific impressions.

1. Excitement and action are more likely to be stimulated by this color:
   A. Blue
   B.* Red
   C. Green
   D. Violet

2. Special effects that make you think your eyes are playing tricks on you are:
   A.* Optical illusions
   B. Mirages
   C. Daydreams

3. Different types of light, such as incandescent and fluorescent, can be used with color to create specific impressions.
   A.* True
   B. False

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ASSESSMENT/EVALUATION QUESTIONS

6. Explain how color can be used to emphasize good features and/or de-emphasize less attractive features.

1. If you want to look larger, choose _______ colors.
   - A.* Bright
   - B. Dark
   - C. Cool
   - D. All of the above

2. If you want to hide your waistline, wear a:
   - A. Wide belt in matching color
   - B. Wide belt in contrasting color
   - C. Narrow belt in contrasting color
   - D.* Narrow matching belt

3. Light values and intense colors make a person appear:
   - A. Smaller
   - B. Shorter
   - C.* Larger
   - D. Older

4. Warm colors such as red and yellow have a retreating effect and make one appear smaller.
   - A. True
   - B.* False

5. Dark or dull colors should only be used as accent colors for large persons.
   - A. True
   - B.* False

6. When a color is becoming on a person, he/she appears to have:
   - A.* Clear skin, bright eyes
   - B. Drab skin, dull eyes
   - C. No change in skin or eyes

7. A large person is wise to use bright colors as accents in small items such as scarves, neckties, etc.
   - A.* True
   - B. False

8. One-color outfits give the illusion of added height.
   - A.* True
   - B. False

ASSESSMENT/EVALUATION QUESTIONS

9. Contrasting colors for tops and bottoms create a shortening effect and are flattering to the short, heavy person.
   A. True
   B.* False

10. Wearing a collar in a contrasting color moves the center of attention away from the face and toward the body.
   A. True
   B.* False

7. Analyze which colors and shades of those colors work well with personal skin and hair coloring.

1. What are the best guides for judging your best colors?
   A. Clothing personality
   B.* Hair, skin, and eye color
   C. Friends' opinions
   D. Horoscope sign

2. Which colors, and shades of those colors, work well with your own skin and hair coloring?
   - answers will vary

Name ______________________________ Period ______ Date ______________

COLOR FACTS

Color is an important key in building your wardrobe. You want your clothes to go well together as well as look good on you. Color can be very powerful. It affects your emotions and feelings as well as your looks.

Directions: Match each color term in the left column with its definition in the right column by writing the letter of the correct definition in the blank beside the term.

1. _____ Hue
2. _____ Primary colors
3. _____ Secondary colors
4. _____ Intermediate color
5. _____ Green
6. _____ Red
7. _____ Yellow
8. _____ Purple
9. _____ Value
10. _____ Tint
11. _____ Shade
12. _____ Intensity
13. _____ Warm colors
14. _____ Cool colors

A. Blue, green, and violet

B. Color with white added to it

C. Made by mixing equal parts of two primary colors

D. Color of royalty, humility, dignity

E. Another name for color

F. Lightness or darkness of a color

G. Yellow, red, blue

H. Color associated with anger, power, passion, danger, war, and love

I. Orange, red, yellow

J. Brightness or dullness of a color

K. Cheerful, bright color that symbolizes sympathy, cowardice, deceit, warmth

L. Formed by combining a primary color with a secondary color

M. Color with black added to it

N. Color of spring that is associated with envy, luck, life, and hope

Unit II Topic B: Color **Option 1**
Teacher key

Name ______________________________ Period ______ Date ______________

COLOR FACTS

Color is an important key in building your wardrobe. You want your clothes to go well together as well as look good on you. Color can be very powerful. It affects your emotions and feelings as well as your looks.

Directions: Match each color term in the left column with its definition in the right column by writing the letter of the correct definition in the blank beside the term.

1. __E__ Hue
2. __G__ Primary colors
3. __C__ Secondary colors
4. __L__ Intermediate color
5. __N__ Green
6. __H__ Red
7. __K__ Yellow
8. __D__ Purple
9. __F__ Value
10. __B__ Tint
11. __M__ Shade
12. __J__ Intensity
13. __I__ Warm colors
14. __A__ Cool colors

A. Blue, green, and violet
B. Color with white added to it
C. Made by mixing equal parts of two primary colors
D. Color of royalty, humility, dignity
E. Another name for color
F. Lightness or darkness of a color
G. Yellow, red, blue
H. Color associated with anger, power, passion, danger, war, and love
I. Orange, red, yellow
J. Brightness or dullness of a color
K. Cheerful, bright color that symbolizes sympathy, cowardice, deceit, warmth
L. Formed by combining a primary color with a secondary color
M. Color with black added to it
N. Color of spring that is associated with envy, luck, life, and hope

Name ______________________ Period __________ Date ___________

COLOR COMPONENTS AND TERMINOLOGY

DIRECTIONS: Choose a primary or secondary color for your pure color (hue). Color it into the "pure color" square. Then add white to the color for your tint. Add black to your color for your shade. Shades and tints make the value of the color. Add the complementary color to obtain examples of intensity. Add small amounts of colors in four (4) distinct measurements.

<-- VALUE -->

ALMOST BLACK				**PURE COLOR (HUE)**				ALMOST WHITE

<--------SHADES (ADD BLACK) --------> **<-------TINTS (ADD WHITE) ------->**

<--------- TONES ---------> (ADD COMPLEMENTARY COLOR)

<--------- INTENSITY --------->

COLOR TERMS

HUE is the name given to a color.

VALUE is the lightness or darkness of a color.

SHADE is a color that has had black added to it.

TINT is a color that has had white added to it.

INTENSITY is the brightness or dullness of a color.

TONE is a color that has had its complementary color added to it.

COLOR SCHEMES

The major objective is to introduce the students to the most commonly used color schemes: analogous, complementary, triad, monochromatic, accented neutral, trendy, Americana, and miscellaneous.

COMPLEMENTARY colors are exact opposites on the color wheel, which means they are in complete contrast. One of the colors is dominant while the other is used for accents. This scheme involves both warm and cool colors in a mutually flattering way. The contrasts are dramatic and usually lively and exciting. Examples of common use of complementary colors are holiday colors—green and red at Christmas and yellow and purple for Easter.

TRIAD colors form a triangle on the color wheel and are a contrast to each other. For example, red, blue, and yellow are a triangle, as are orange, green, and purple, etc. This color scheme involves both warm and cool colors and presents a lively array of color.

ANALOGOUS (or related) color scheme is one that consists of hues that are side by side on the color wheel, such as yellow-green, green, blue-green. This color scheme is one of the easier ones to use and identify in fashion.

MONOCHROMATIC means "one color." One color is used in a range of shades and tints (or values) and intensities when coupled with neutral blacks or whites. An example of a monochromatic color scheme is blue denim pants, a light blue shirt, navy blue socks and shoes. This is usually a restful color scheme.

ACCENTED NEUTRAL uses a bright accent to liven up a neutral. Black and white with small amounts of red or hot pink, and browns and tans accented with rust, yellow, orange, or turquoise are examples. Neutral colors in fashion (such as taupe, beige, brown, etc.) are not true neutrals in that they do contain some color pigment. However, the following colors are considered fashion neutrals: white, black, grey, brown, tan, beige, taupe, and sometimes navy and burgundy.

AMERICANA uses the patriotic red, white, and blue color combination. When these colors are used together, the blue and red are generally of the same value and intensity. This color scheme comes in and out of fashion periodically.

TRENDY/POPULAR are unique color combinations that are currently in style. They may contain neutral colors as well as the colors of the color wheel.

MISCELLANEOUS may be any combination of colors that do not fit one of the traditional schemes.

Name ______________________________ Period ______ Date __________________

COLOR SCHEMES

COLOR SCHEME	DESCRIPTION	POSSIBLE COLORS
COMPLEMENTARY		
TRIAD		
ANALOGOUS		
MONOCHROMATIC		
ACCENTED NEUTRAL		
AMERICANA		
TRENDY/POPULAR		
MISCELLANEOUS		

Name ______________________________ Period ______ Date ___________________

COLOR SCHEMES

COLOR SCHEME	DESCRIPTION	POSSIBLE COLORS
COMPLEMENTARY	Colors that are opposite on the color wheel.	Yellow - violet Red - green Orange - blue
TRIAD	Colors that form a triangle on the color wheel.	Red-blue-yellow Orange-green-violet
ANALOGOUS	Colors that are side by side on the color wheel.	Yellow-yellow green-green
MONOCHROMATIC	One color used in a range of values.	Maroon-red-pink Navy-royal blue-light blue
ACCENTED NEUTRAL	A bright accent is used with a neutral.	Red or hot pink with black Turquoise or orange with browns.
AMERICANA	Patriotic colors.	Red, white, blue Burgundy, beige, navy
TRENDY/POPULAR	Colors that are popular at a given time.	Fluorescent/neon colors Country colors Dark colors
MISCELLANEOUS	Any combination of colors that do not fit other color schemes.	Red, blue, and purple combinations

THE BASICS OF COLOR

PRIMARY COLORS are pure colors that cannot be produced by mixing other colors together. Green is sometimes added as a primary color, but by definition, only red, blue, and yellow are the true, pure primary colors.

SECONDARY COLORS are created by mixing equal parts of two primary colors. They are green, orange, and purple. Green is made of equal parts of yellow and blue, orange is made of equal parts of yellow and red. Purple is a result of mixing equal parts of red and blue.

TERTIARY OR INTERMEDIATE COLORS are the result of mixing equal parts of a primary color and its closest secondary color. They are blue-green, yellow-green, yellow-orange, red-orange, red-purple, and blue-purple. The names indicate the colors from which they are derived.

WARM AND COOL COLORS Colors are classified as being either cool or warm. Red, orange, and yellow are the warm colors. Commonly considered so because they are the colors that can be seen in the sun during different times of the day. A warm fire also glows with red, orange, and yellow. Incandescent and fluorescent lighting can also make a color appear to be warm or cool.

- Warm colors advance to the viewer.
- Warm colors seem to suggest activity and vitality.
- Warm colors make fashions or accessories advance or seem more prominent on the wearer.

The cool colors are blue, green, and violet/purple. These colors suggest coolness as in water, trees, lawn, and shade. Cool colors are found in streams, oceans, forests, and clear blue sky.

- Cool colors recede from the viewer. Fashions or accessories recede or decrease attention to the area where they are worn.
- Cool colors are associated with freshness, rest, and relaxation.
- Cool colors are easy to live with for a longer period of time than warm colors.
- They are used in hospitals or areas where the occupants are encouraged to be calm and relaxed.

Name ______________________________ Period ______ Date ____________

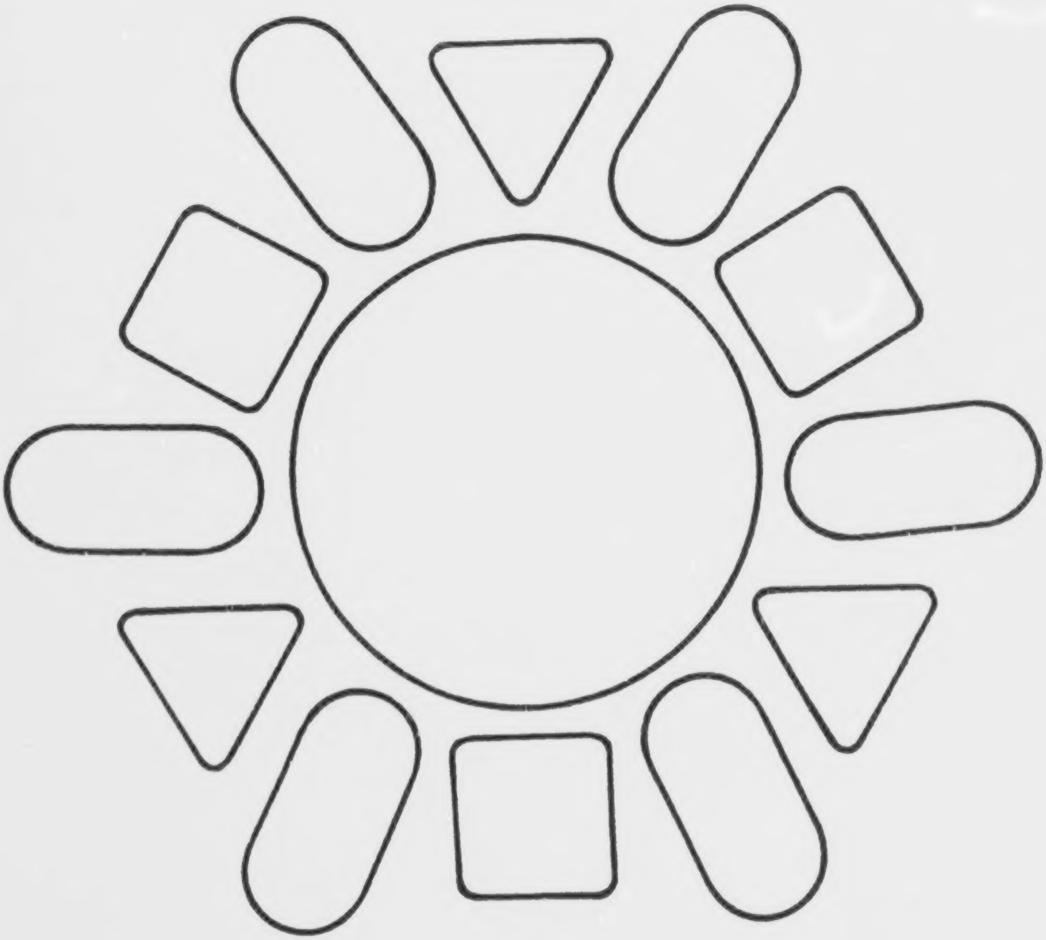
THE COLOR WHEEL

Using a color wheel or chart will help you to make pleasing color combinations. Complete the color wheel below by writing, coloring, or painting in the following colors:

1. All colors are made from the three primary colors. Fill in the triangles with the primary colors. (Yellow, red, blue.)

2. By mixing equal amounts of primary colors together, you make secondary colors. Fill in the squares with the correct secondary colors. (Orange, green, purple.)

3. By mixing a primary color with a secondary color, you will make another color which is called an intermediate or tertiary color. Fill in the ovals with the correct intermediate or tertiary colors.



THE EFFECTS OF COLOR

Colors we choose to wear can tell a lot about our moods and our feelings. Color can create moods or set up an environment that allows a person to respond a certain way or experience certain feelings.

RED	is warm, advancing, strong, powerful, eye-catching, and aggressive. It indicates danger, stop signs, and fire. It is used to portray debt, anger, and excitement.
BLUE	is cool, receding, aloof, tranquil, passive, relaxing, and restful. It indicates sadness, loneliness, and spaciousness. It is used to portray harmony, organization, formality, and peace.
YELLOW	is warm, advancing, happy, sunny, and eye-catching. It indicates activity and cheerfulness. It is used to portray flightiness, cowardliness, and cheerfulness.
GREEN	is cool, receding, calm, and fresh. It indicates health, growth, orderliness, and friendliness. It is used to portray nature, good fortune, jealousy, and moving forward.
ORANGE	is warm, advancing, happy, eye-catching, and full of life. It indicates vitality and excitement. It is used to portray autumn, warning signals, and danger.
VIOLET	is cool and receding. It indicates aristocracy, regalness, wealth, and high positions. It is used for ceremonial dress by royalty and religious leaders.
BLACK	is warm (because it absorbs light), domineering, and receding. It indicates sophistication, dignity, the elderly, heaviness, somberness, gloom, death, and wickedness. It is used to portray villains, vampires, and financial solvency (in the black), and for mourning attire, judges' robes, graduation robes, limousines, and tuxedos.
WHITE	is cool (because it reflects light), advancing, and stark. It indicates peacefulness, youthfulness, sanitation, light, and purity. It is used to portray innocence, youth, and heroism, and for white knights, health workers, and food handlers.

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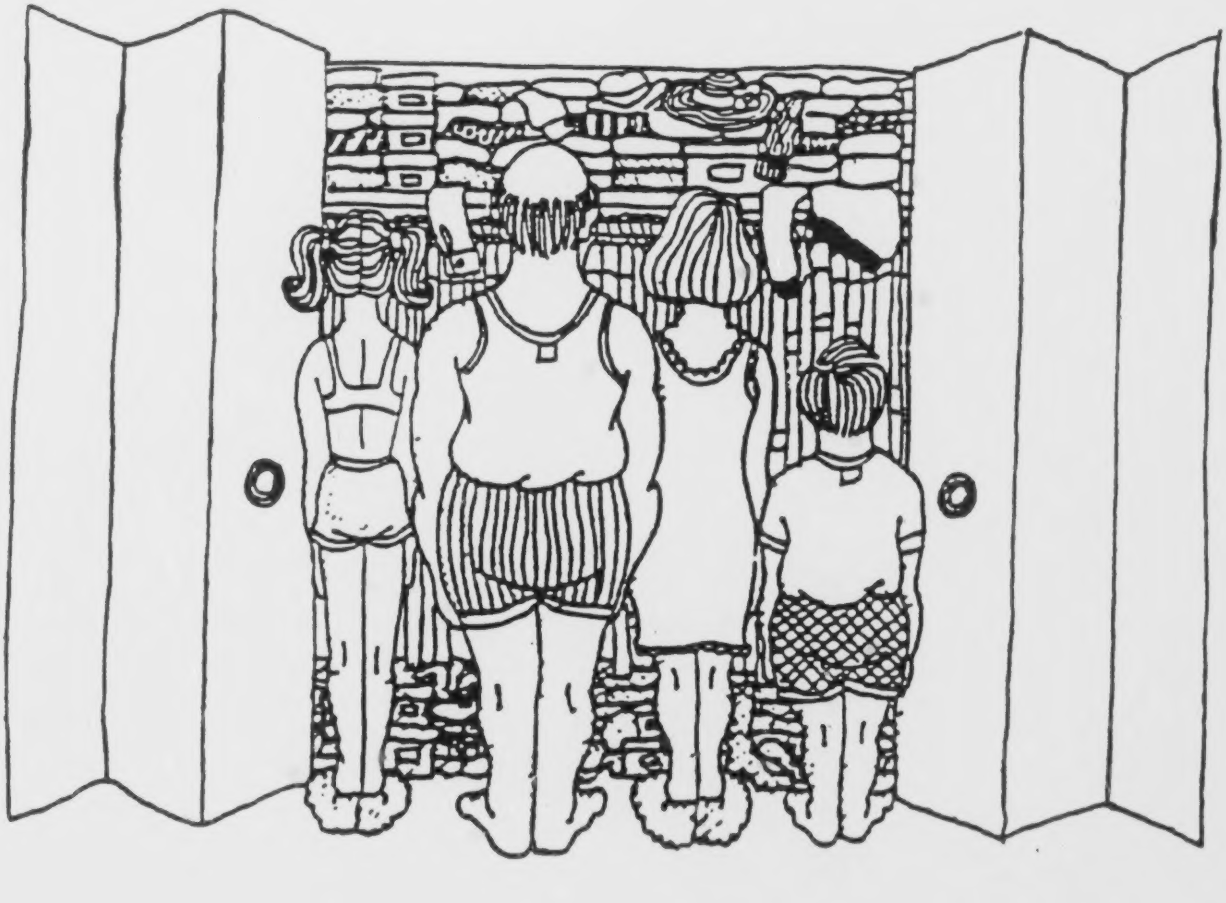
WHAT'S IN MY CLOSET?



Name ________________________________ Period ______ Date ____________

WHAT'S IN MY CLOSET?

My most favorite colors are: ____

My least favorite colors are: ____

Predominant colors in my wardrobe are: __________________________________

My predominant colors are mainly: _______ cool _______ warm

These are the same colors that are best for my skin and hair color. ___ yes ___ no

Color schemes that are possible with these colors are:

____________________________ ________________________________

Color schemes frequently used with these colors are:

____________________________ ________________________________

Colors I should consider adding/deleting as I make new purchases for my wardrobe

are: ____

The lines mostly in my wardrobe are: _____ horizontal _____vertical _____diagonal

I tend to like lines that are: ______ wide ______ medium in width ______ thin

The lines that would be most flattering to me are: ___________________________

Most of the prints in my wardrobe are: ______large ______medium ______ small

My build is: ______large ______medium ______ small

Articles of clothing I could get rid of and not miss:

____

____

____

DYNAMICS OF CLOTHING I

UNIT III: ***CONSTRUCTION PREPARATION***

TOPIC A: **PATTERNS, FABRICS, AND NOTIONS**

OBJECTIVE: The student will be able to select the correct pattern type and size, an appropriate fabric, and the notions needed to complete a personal sewing project.

CONCEPT: Before one can begin a project, numerous decisions must be made in order to have a successful outcome. The correct type of fabric must be chosen for the pattern, appropriate notions and interfacing must be selected, and the fabric must be prepared properly. When the groundwork is thoroughly completed, the student is then ready to proceed on the project.

COMPETENCIES:

1. Determine personal pattern type and size.
2. Read a pattern envelope for guidelines in choosing appropriate fabrics for pattern design.
3. Identify the basic types of fibers and fabric construction (i.e., woven vs. knit, natural vs. synthetic, etc.) and some advantages and disadvantages of each.
4. Discuss the importance of using of interfacing and select appropriate types for various weights and types of fabrics.
5. Specify the reasons for, necessity of, and methods of fabric preparation.
6. List various types of sewing aids categorized as *notions* and their functions.
7. Select appropriate type(s) of sewing thread for fabric and purpose.

	ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1.	The Clever Consumer	Copies of student activity guide (I-III-11)
2.	Precision Fit	Copies of student activity guides (I-III-14 and I-III-15) Measuring tapes
3.	Pattern Envelope	Copies of student activity guide (I-III-16) Overhead transparency (I-III-18)
4.	Just a Thimbleful of Fabrics and Fibers	Overhead transparencies (I-III-19 through I-III-21)
5.	Fibers: Manufactured and Natural	Video Video player Copies of student activity guide (I-III-22 and I-III-23)
6.	One-Way Fabrics	Copies of student activity guide (I-III-26)
7.	Fabric Forethought	Samples of fabrics/garments where fabric preparation was neglected Samples of on-grain and off-grain fabics Copies of student activity guide (I-III-28) Overhead transparency (I-III-30)
8.	Interfacing: Invaluable and Invisible	Copies of student activity guide (I-III-38) Interfacing samples with labels Numbered fabric samples Optional: Copies of teacher background information (I-III-31 to I-III-37) Overhead transparencies (I-III-40 and I-III-41)
9.	One Thread Doesn't Fit All	Bulletin board (I-III-45 through I-III-51) Copies of student activity guides (I-III-52 through I-III-54) Spools of a wide variety of threads Product/project samples of a wide variety of threads
10.	Notable Notions	Samples of different kinds of sewing notions

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ACTIVITIES/OPTIONS

Option 1: **The Clever Consumer**

Direct the students through a discussion and brainstorming session on consumerism techniques related to clothing construction, purchasing fabric and notions, etc. As the discussion progresses, have students complete the student activity guide, THE CLEVER CONSUMER.

Note: The use of this activity can assist in precluding potential problems that might surface with fee waivers or other similar circumstances.

Option 2: **Precision Fit**

Have the students work with a friend and measure each other to determine each one's correct pattern size. The students can record their information on the student activity guide, PRECISION FIT—FEMALE/MALE. Some teacher background information is provided for general use.

See pages 3-11 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 3: **Pattern Envelope**

Give each student a copy of the student activity guide, PATTERN PATTER. Using the overhead transparency provided, go through the various types of information that can be found on a pattern envelope, section by section. (Block out all of the areas except the one being covered with some heavy pieces of paper.) Have the students follow along on their copy as you proceed. Upon completion, have the students answer the questions on their student activity guide.

See pages 12-13 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 4: **Just A Thimbleful of Fabrics and Fibers**

The teacher will need to provide a brief introduction to the basics of textiles.

The major points to be covered are:

- The major methods of fabric construction: woven, knit, non-woven
- The major groups of fibers: natural, synthetic

Some overhead transparency patterns have been provided for use as this material is presented. Have samples of fibers and fabrics available for the students to explore. Then have the students analyze the pieces of clothing they are wearing for fiber content and construction method.

See pages 17-24 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

ACTIVITIES/OPTIONS

Option 5: **Fibers: Manufactured and Natural**

Show the video, FIBERS: MANUFACTURED AND NATURAL, from Meridian Education Corporation. A corresponding student activity guide is provided in the resource section.

Option 6: **One-Way Fabrics**

Have the students complete the crossword puzzle, ONE-WAY FABRICS.

Option 7: **Fabric Forethought**

Explain the importance of fabric preparation before placing the pattern on the fabric and cutting. Some things to include would be:

• Preshrinking:	It is necessary to preshrink all fabric. The fabric should be prelaundered or dry cleaned the same way and at the same temperatures the garment will be cared for upon completion.
• Straightening the grainlines:	The grainlines, up/down and across, should be at true right angles to each other. When this does not occur, the garment does not hang correctly and/or fit comfortably.
• Plaids/patterns:	To eliminate shifting during cutting and to facilitate plaid/pattern matching, the plaid or pattern of the top fold should be pinned to the matching plaid or pattern of the bottom fold
• Napped fabrics:	Care must be taken that the pattern pieces are all laid in the same direction on any type of napped fabric. Many fabrics have an obscure nap or direction, and it is best to lay all pattern pieces the same direction whenever possible.

A student activity guide, FABRIC FORETHOUGHT, is provided to acquaint the students with basic fabric terms and fabric preparation procedures. A diagram that identifies the parts of fabric is included for an overhead transparency or a bulletin board to support the introduction of fabric terminology.

See pages 25-26 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

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ACTIVITIES/OPTIONS

Option 8: **Interfacing: Invaluable and Invisible**

Give each student a copy of the student activity guide, INTERFACING: INVALUABLE AND INVISIBLE. Using the teacher background information provided, present to the students the reasons for using interfacing as well as the sections of a garment where it is commonly used. Using samples of various types of interfacing, discuss the main types of interfacing and their uses. Then place the samples on a table for the students to inspect, with each labeled as to type, etc. Also, place a number of fabric samples on the table, with each one numbered. Then have the students complete the student activity guide, matching the correct interfacing to each fabric sample. It may be helpful to make several copies of the teacher background information to have available for student reference. When the students have completed their guides, go through the correct selections with them, explaining why each selection is appropriate for that fabric.

See pages 27-28 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 9: **One Thread Doesn't Fit All**

Introduce some basic concepts about choosing and using thread to the class, using the bulletin board, THREAD TAILS AND TALES. Then break the class into three groups—General Sewing, Decorative, and Specialty. Give each group copies of the corresponding student activity guide, ONE THREAD DOESN'T FIT ALL, and a spool of thread for each type in each group's category (if possible), along with fabric or product samples of correct use. See if the students can match the types to the descriptions, and the spools and/or samples. When the groups have completed their activity guides, check to see that each group has done its work accurately. (The descriptions on the student activity guides are in the same order as in the teacher background information. Therefore, these can be used as the teacher keys.) Then have someone from each group explain the correct use(s) for each type to the rest of the class.

Option 10: **Notable Notions**

Prepare a large board with samples of as many kinds of notions as possible. Label each notion on the board. Explain that notions are items that become integral parts of the garment vs. equipment used to construct the garment. Go over the notions with the students, describing purposes, uses, etc. Refer to the back of the pattern envelope where the notions are listed.

Some notions that might be included are:

- Seam tape
- Buttons
- Ric-rac
- Piping
- Bias tape
- Zippers
- Twill tape
- Thread
- Lace
- Trim
- Snaps, hooks, and eyes

ACTIVITIES/OPTIONS

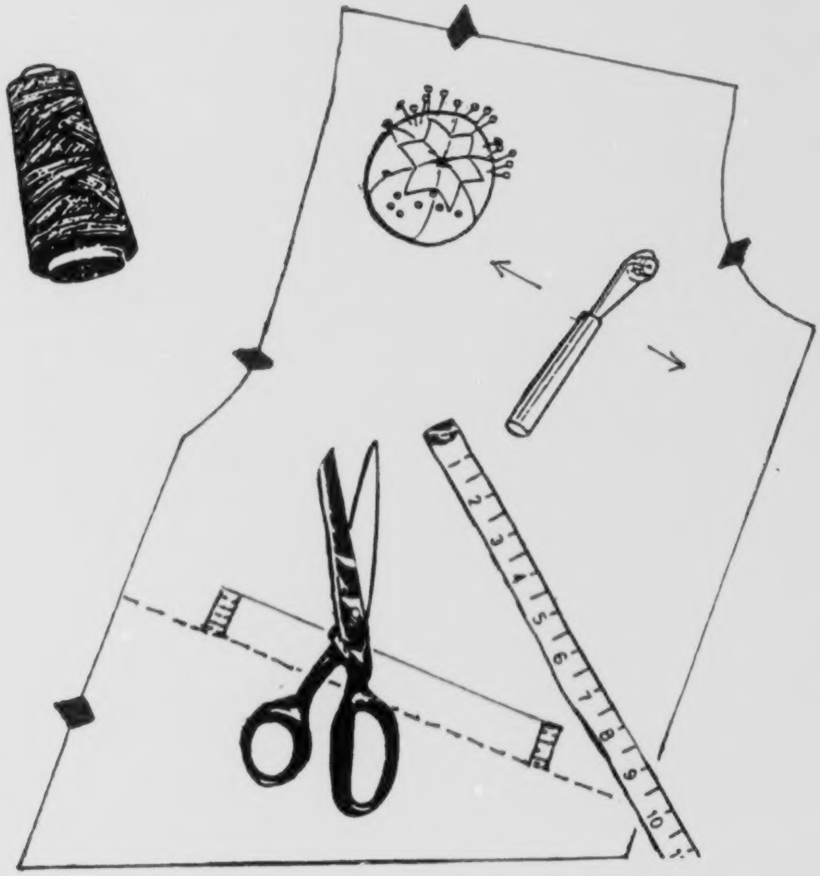
RESOURCES

Textbook/Construction Guide

Amaden-Crawford, Connie, Guide to Fashion Sewing, Second Edition, Fairchild Books and Visuals, 7 West 34th Street, New York, NY 1001-8191, 1-800-247-6622.

Video

Fibers: Manufactured and Natural, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, Il 61701. 1-800-727-5507. Catalog No. 2110.



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ASSESSMENT/EVALUATION QUESTIONS

1. Determine personal pattern size.

1. When making a top or jacket, you should pick the pattern by which measurement?
   Answer = bust/chest/shoulders

2. If a person is going to make shorts, he/she would choose a pattern that corresponds to his/her ____________ measurement.
   Answer = hip

3. When taking measurement for a man's sleeve length remember to _____ the elbow.
   Answer = bend

4. If your measurements fall between two sizes, which one do you choose and what influences this answer?
   Answer = Take the smaller size if your are small boned and want a snug fit; the larger size if you prefer a loose fit.

5. Where can you find the charts in this classroom to compare your measurements?
   Answer = Answers will vary according to classroom

6. When selecting a pattern and deciding about the size to buy, one should:
   A.* Buy the pattern size nearest your horizontal measurements
   B. Buy the pattern size nearest your vertical measurements

7. Oversized hips may require purchasing a pattern larger than needed for the waist.
   A.* True
   B. False

8. When measuring the chest, the tape should be:
   A. Slanted down in the back about 1 1/2 inches
   B.* Parallel to the floor all the way around
   C. Placed about 1 inch above the fullest part of the bust

9. Full length sleeves should stop:
   A. Below the wrist bone
   B. Above the wrist bone
   C.* At the wrist bone

◆◆◆

ASSESSMENT/EVALUATION QUESTIONS

10. Measuring the body circumference 7 to 10 inches below the waist gives the:
    A.* Full hip measurement
    B. High hip measurement
    C. Waist measurement
    D. Pant length

11. Measuring from the prominent bone at the neck down the center back to the string at the waistline gives the:
    A.* Back neck to waist measurement
    B. Bust measurement
    C. Chest measurement
    D. Waist measurement

12. To check to see if a pattern fits well:
    A.* Pin the pattern together along the stitching line
    B. Pin the pattern together along the cutting line
    C. Pin the pattern together along the cutting line without pinning out the darts

2. Read a pattern envelope for guidelines in choosing appropriate fabrics for pattern design.

1. If you are using a broadcloth fabric and the pattern key indicates "without nap," you should:
   A. Allow for extra yardage
   B. Place the pattern pieces in the same direction
   C. Plan for special cutting layouts
   D.* Not plan for extra yardage

2. In determining the amounts of fabric yardage required, one should use the "with nap" pattern key for:
   A. Broadcloth, suiting, and chambray
   B. Gabardine, denim, and serge
   C. Gingham, poplin, and kettlecloth
   D.* Velvet, velveteen, and corduroy

3. If the pattern envelope suggests soft, draping fabrics, but you prefer something with more body, the garment will probably look okay if you change types of fabric.
   A. True
   B.* False

◆◆

ASSESSMENT/EVALUATION QUESTIONS

3. Identify the basic types of fibers and fabric construction (i.e., woven vs. knit, natural vs. synthetic, etc.) and the advantages and disadvantages of each.

1. When fibers are matted together and set with heat to make fabric, this is known as:
   A. Knitting
   B.* Felting
   C. Weaving

2. When yarns are fashioned by needles into a series of interlocking loops to make a fabric, it is called:
   A.* Knitting
   B. Felting
   C. Weaving

3. When two or more yarns are interlaced at right angles to make fabric, this is called:
   A. Knitting
   B. Felting
   C.* Weaving

4. Woven fabrics consist of warp yarns and filling yarns.
   A.* True
   B. False

5. Felt is an example of a:
   A. Woven fabric
   B. Knit fabric
   C. Bonded fabric
   D.* Non-woven fabric

6. Examples of natural fibers are:
   A.* Cotton, linen, and wool
   B. Nylon, polyester, and acrylic
   C. Felting, non-woven, knitting, and weaving
   D. All of the above

7. Examples of synthetic fibers are:
   A. Cotton, linen, and wool
   B.* Nylon, polyester, and acrylic
   C. Felting, knitting, and weaving
   D. All of the above

ASSESSMENT/EVALUATION QUESTIONS

8. Natural fibers:
   - A. Come from plants and animals
   - B. Are absorbent
   - C. Are not man-made
   - D.* All of the above

9. The characteristics of cotton fibers make it the most suitable for:
   - A. Women's tailored suits
   - B. Upholstery fabrics
   - C.* Children's sunsuits
   - D. Formal wear

4. Discuss the importance of using interfacing and select appropriate types for various weights and types of fabrics.

1. The three most widely used types of interfacings are:
   - A. Canvas, hair-canvas, and non-woven
   - B. Woven, non-woven, and all-bias non-woven
   - C.* Woven, non-woven, and fusible

2. Interfacings serve many purposes in a garment such as:
   - A.* Adding body, reinforcement, shape retention, and design emphasis
   - B. Finishing and reinforcing edges of the garment
   - C. Adding to the garment's life expectancy, creating fashion effects

3. A woven or non-woven material used inside certain garment parts for reinforcement is called:
   - A. Facing
   - B. Lining
   - C.* Interfacing

5. Specify the reasons for, necessity of, and methods of fabric preparation.

1. Off-grain fabrics:
   - A. Require extra consideration during pattern layout and cutting
   - B. Can cause the garment to hang and fit funny on the body
   - C. Are easy to work with and can be cut as usual
   - D.* Both A and B answers are correct

◆◆◆

ASSESSMENT/EVALUATION QUESTIONS

2. To make a fabric grain perfect, one should:
   A. Pull the fabric on the diagonal
   B. Pull one or two crosswise threads
   C. Cut along a prominent thread
   D.* Both A and B answers are correct

6. List various types of sewing aids categorized as *notions*.

1. The notions needed for a project are listed on:
   A. Inside the pattern on the pattern pieces
   B. In the pattern book
   C.* The back of the pattern envelope
   D. All of the above

2. Five (5) examples of notions are:
   - zipper - thread - buttons - lace
   - bias tape - trim - etc.

7. Select appropriate type(s) of sewing thread for fabric and purpose.

1. Mercerized cotton thread should be used when sewing:
   A. Knit fabrics
   B.* Cotton fabric
   C. Synthetic fabrics

2. Polyester or cotton/polyester blend thread is recommended for use with:
   A. Cottons
   B. Linens
   C.* Synthetics

3. Buttonhole twist can be used to sew seams and make them extra strong.
   A. True
   B.* False

4. Silk thread should be used on very lightweight and delicate fabrics.
   A.* True
   B. False

5. Quilting thread can be used to sew seams and make them extra strong.
   A. True
   B.* False

Name ______________________ Period __________ Date ______________

THE CLEVER CONSUMER

1. List some resources available where you might acquire fabric and sewing notions. Then determine the advantages and disadvantages of using each resource.

RESOURCE	ADVANTAGE	DISADVANTAGE

2. List four (4) ways you can save money on your fabric purchases at a fabric store.

1. ____
2. ____
3. ____
4. ____

3. List some advantages and disadvantages of buying fabric and/or notions in large quantities when you find them on sale.

Advantages: ____

____

____

Disadvantages: ____

____

____

4. Money-saving options for students with limited funds are:

1. ____
2. ____
3. ____

Name ______________________ Period _________ Date ____________

THE CLEVER CONSUMER

1. List some resources available where you might acquire fabric and sewing notions. Then determine the advantages and disadvantages of using each resource.

RESOURCE	**ADVANTAGE**	**DISADVANTAGE**
__FABRIC STORE__	_GOOD SELECTION___	_INCREASED COST___
	_CURRENT COLORS/PRINTS__	
__FRIENDS/FAMILY___	_LITTLE OR NO COST_	_LIMITED SELECTION_
		MAY NOT BE CURRENT
		__COLORS/PRINTS____
________________	________________	________________
________________	________________	________________

2. List four (4) ways you can save money on your fabric purchases at a fabric store.
   1. _WATCH F/SALES; _SIGN UP TO RECEIVE MAILERS; _NEWSPAPER ADS_
   2. _USE STUDENT DISCOUNT COUPONS ______________________
   3. _CHECK FLAT FOLD TABLES ______________________________
   4. _SHOP AT DISCOUNT STORES _____________________________

3. List some advantages and disadvantages of buying fabric and/or notions in large quantities when you find them on sale.

Advantages: _CAN SAVE MONEY ON ITEMS USED A LOT __________
_CAN SAVE MONEY ON HIGH YARDAGE ITEMS ________
_CAN SEW FOR LESS COST ______________________

Disadvantages: _"GOOD DEAL" ITEMS MAY NOT BE USEFUL LATER ____
_COLORS/DESIGNS/FABRICS MAY GO OUT OF STYLE __
_IT IS TEMPTING TO BUY MORE THAN YOU CAN USE ___

4. Money-saving options for students with limited funds are:
   1. _RECYCLE ARTICLES OF CLOTHING (e.g., jeans, wool garments, etc.)____
   2. _DO SAMPLES OF CONSTRUCTION TECHNIQUES IN ASSIGNED PROJECT
   3. _MAKE SIMILAR ITEM IN SMALLER SIZE (CHILD OR INFANT) __________

PRECISION FIT

Sizing for patterns is not the same as ready to wear. Accurate measurements are needed. It is best to have a friend take one's measurements for maximum accuracy. It is important that the person being measured not bend or stretch to watch. Standing straight and looking ahead is vital for accuracy.

If a person's measurements are not the same as the chart suggests, and more than likely they won't be, he/she should choose the pattern size depending on his/her bone structure and the pattern design. Use the smaller size if you have small bones, or use the larger size for a loose fit.

Choose shirts, tops, dresses, and jackets by the chest or bust size and adjust the pants or skirts in the same pattern. It is easier to adjust bottoms than tops.

If the hips are 2 inches larger than the chart, choose pants and skirts by the hip measurement rather than the waist. It is easier to increase the size of the waistband than expand the hips accurately.

Reference Materials:

"Know Before You Sew," McCall's
How to Use the "McCall's Male Figure Types" Chart 9-6
OR
Education Department, The McCall's Pattern Co.,
230 Park Avenue, New York, N.Y. 10163

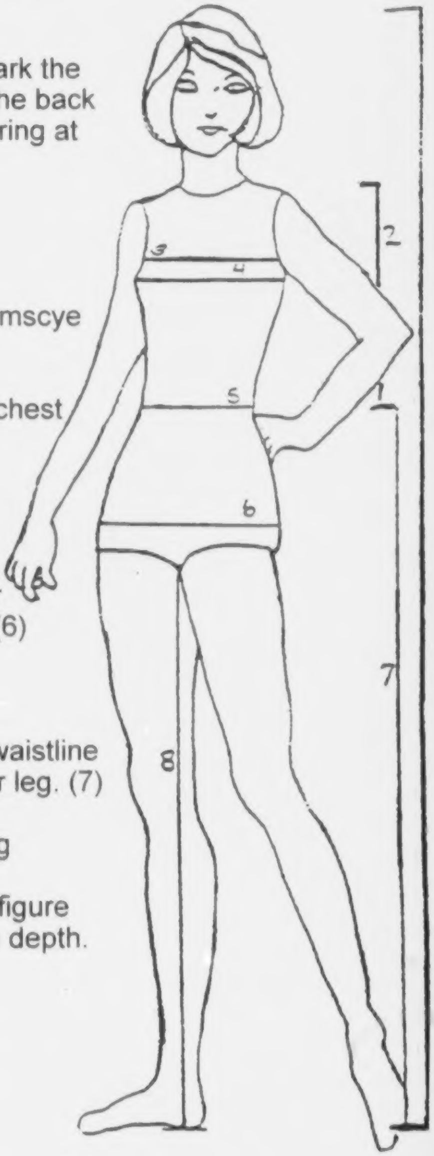
"Simply the Best Guide to Sewing for Beginners." (Simplicity 0206)
Simplicity Pattern Co. Inc., 200 Madison Ave., N.Y. 10016

Name ____________________ Period ______________ Date ___________

PRECISION FIT—FEMALE

Directions: Take the following measurements to determine your correct pattern size. Use the information under "Measuring Tips" to help you get an accurate measurement. Record each measurement in inches on the line under "To Find Body Type." Compare your measurements to the standard measurements for each body type and size. Write the best pattern size for you in the space provided.

To Find Body Type:	**Measuring Tips:**
Height ____________	Stand straight against a wall. Measure from the top of your head to the floor. (1)
Back Waist Length ____________	Tie a string around your waistline to mark the smallest part. Find your neckbone at the back of your neck. Measure from it to the string at your waist. (2)
To Find Pattern Size:	
High Bust ________	Measure around the body under the armscye with the tape parallel to the floor. (3)
Bust ____________	Measure around the fullest part of the chest with the tape parallel to the floor. (4)
Waist ____________	Measure around your waist where the string is tied. (5)
Hip ______________	Measure around the fullest part of your hips with the tape parallel to the floor. (6)
Additional Measurements:	
Pant Length ________	Measure from your outseam from the waistline to the desired length at the side of your leg. (7)
Crotch Depth _______	Measure the inseam from inside the leg at the crotch to the desired length. (8) (Record here _______.) Subtract this figure from the pant length to find your crotch depth.



My Body Type Is: ______________________________

My Dress, Blouse, Top, Jacket Pattern Size Is: ________

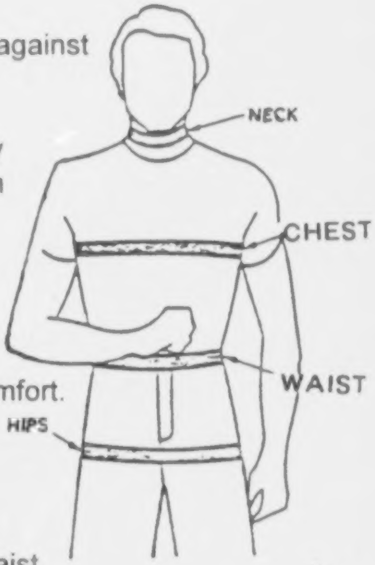
My Skirt, Pants, Shorts Pattern Size Is: ____________

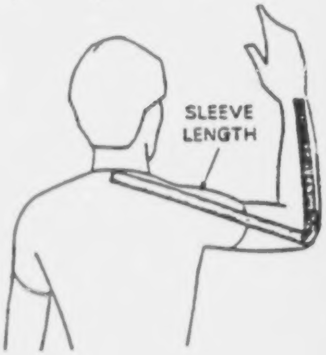
Name ____________________ Period ______________ Date ___________

PRECISION FIT—MALE

Directions: Take the following measurements to determine your correct pattern size. Use the information under "Measuring Tips" to help you get an accurate measurement. Record each measurement in inches on the line under "To Find Body Type." Compare your measurements to the standard measurements for each body type and size. Write the best pattern size for you in the space provided.

To Find Your Body Type:	**Measuring Tips:**
Height __________	Measure without shoes, standing against a wall, head to floor.
Body Build ___________	Look in mirror, compare your body proportions to charts in the pattern books or on the wall.
To Find Pattern Size:	
Neck ______________	Measure around the base of the neck and add one-half inch for comfort.
Chest ______________	Measure around the broadest part of chest.
Waist ______________	Tie a piece of yarn around your waist and bend over, allowing the string to place itself naturally. Measure the string at your natural waistline.
Hips ______________	Measure around the fullest part of the hips, parallel to the floor.
Sleeve Length _______	Measure from your neckbone, around bent elbow to your large wrist bone.





My Figure Type Is: ____________________

My Shirt/Jacket Pattern Size Is: ____________________

My Pant Pattern Size Is: ____________________

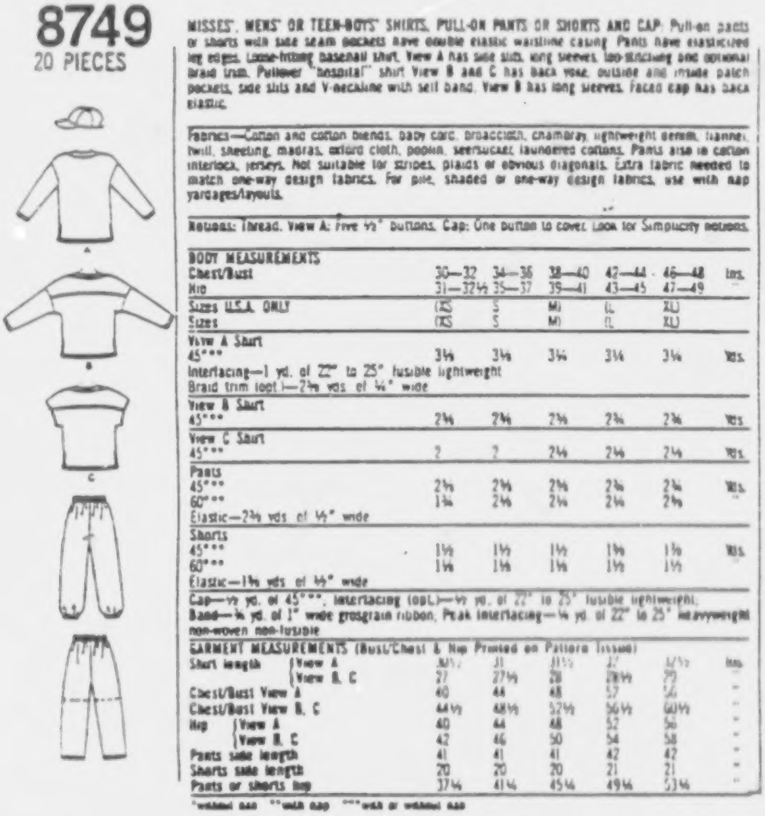
Name ____________________

Period ____________________

Date ____________________

PATTERN INFORMATION

Directions:
The back of your pattern envelope contains important information you should know before you buy fabric and other items needed for your project. Refer to the pattern envelope copy to the right to answer the following questions.



8749
20 PIECES

MISSES', MENS' OR TEEN-BOYS' SHIRTS, PULL-ON PANTS OR SHORTS AND CAP: Pull-on pants or shorts with side seam pockets have double elastic waistline casing. Pants have elasticized leg edges. Loose-fitting baseball shirt. View A has side slits, long sleeves, top-stitching and optional braid trim. Pullover "hospital" shirt View B and C has back yoke, outside and inside patch pockets, side slits and V-neckline with self band. View B has long sleeves. Faced cap has back elastic.

Fabrics—Cotton and cotton blends, baby cord, broadcloth, chambray, lightweight denim, flannel, twill, sheeting, madras, oxford cloth, poplin, seersucker, laundered cottons. Pants also in cotton interlock, jerseys. Not suitable for stripes, plaids or obvious diagonals. Extra fabric needed to match one-way design fabrics. For pile, shaded or one-way design fabrics, use with nap yardages/layouts.

Notions: Thread. View A: Five ½" buttons. Cap: One button to cover. Look for Simplicity notions.

BODY MEASUREMENTS						
Chest/Bust	30—32	34—36	38—40	42—44	46—48	Ins.
Hip	31—32½	35—37	39—41	43—45	47—49	"
Sizes U.S.A. ONLY	(XS	S	M)	(L	XL)	
Sizes	(XS	S	M)	(L	XL)	
View A Shirt						
45"***	3[illegible]	3[illegible]	3[illegible]	3[illegible]	3[illegible]	Yds.
Interfacing—1 yd. of 22" to 25" fusible lightweight						
Braid trim (opt.)—2[illegible] yds. of [illegible]" wide						
View B Shirt						
45"***	2[illegible]	2[illegible]	2[illegible]	2[illegible]	2[illegible]	Yds.
View C Shirt						
45"***	2	2	2[illegible]	2[illegible]	2[illegible]	Yds.
Pants						
45"***	2[illegible]	2[illegible]	2[illegible]	2[illegible]	2[illegible]	Yds.
60"***	1[illegible]	2[illegible]	2[illegible]	2[illegible]	2[illegible]	"
Elastic—2[illegible] yds. of ½" wide						
Shorts						
45"***	1½	1½	1½	1[illegible]	1[illegible]	Yds.
60"***	1[illegible]	1[illegible]	1[illegible]	1½	1½	"
Elastic—1[illegible] yds. of ½" wide						
Cap—½ yd. of 45"***; Interfacing (opt.)—½ yd. of 22" to 25" fusible lightweight; Band—[illegible] yd. of 1" wide grosgrain ribbon; Peak interfacing—[illegible] yd. of 22" to 25" heavyweight non-woven non-fusible						
GARMENT MEASUREMENTS (Bust/Chest & Hip Printed on Pattern Tissue)						
Shirt length View A	30½	31	31½	32	32½	Ins.
Shirt length View B, C	27	27½	28	28½	29	"
Chest/Bust View A	40	44	48	52	56	"
Chest/Bust View B, C	44½	48½	52½	56½	60½	"
Hip View A	40	44	48	52	56	"
Hip View B, C	42	46	50	54	58	"
Pants side length	41	41	41	42	42	"
Shorts side length	20	20	20	21	21	"
Pants or shorts hip	37¼	41¼	45¼	49¼	53¼	"

*without nap **with nap ***with or without nap

1. How many yards of 45-inch-wide fabric would you need to make View B shirt in size M? ____
2. How many yards of 45-inch-wide fabric would you need to make the pants in size M? ______
3. How many yards of 60-inch-wide fabric would you need to make the pants in size M? ________
4. Does it require any extra fabric to make the shorts out of a napped fabric such as corduroy? _______ If so, how much? ______________
5. Should fabric with a diagonal design or print be used to make this pattern? ____________
6. What are five fabrics you could use successfully to make any item in the pattern? ______________________________
7. What notions would you need to make a View A shirt? ______________________________
8. What additional item(s) would you need to purchase if you choose to make the shorts? ______________________________
9. Do you need interfacing for anything? _____ What? _________ If so, how much? _________
10. What type(s) of trim would you have to purchase if you wanted to make View A and the ball cap? ______________________________ How much? __________

Name ______________________

Period ______________________

Date ______________________

PATTERN INFORMATION

Directions:
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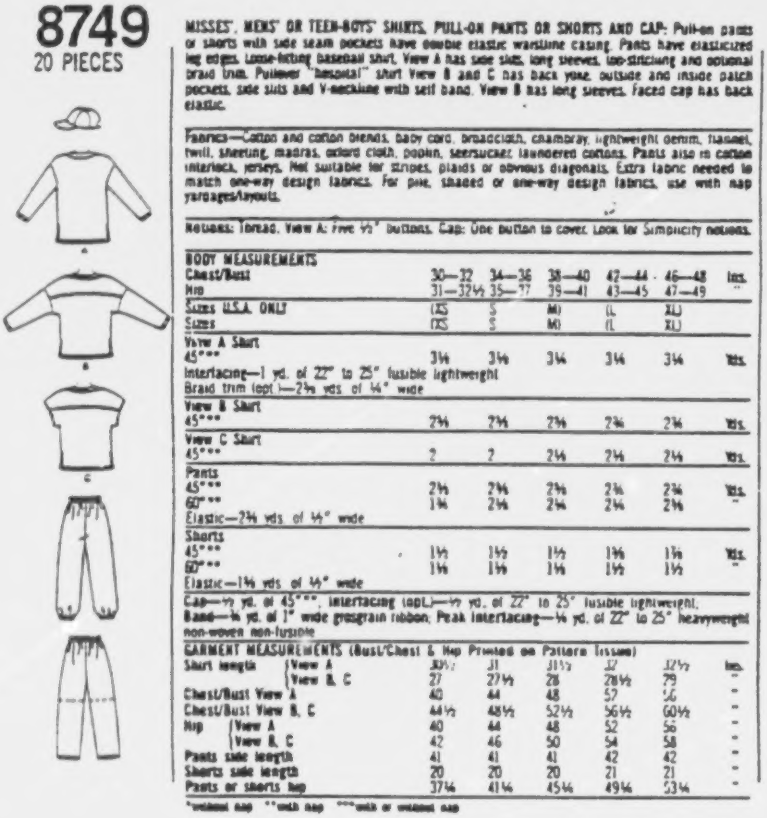


8749
20 PIECES

MISSES', MENS' OR TEEN-BOYS' SHIRTS, PULL-ON PANTS OR SHORTS AND CAP: Pull-on pants or shorts with side seam pockets have double elastic waistline casing. Pants have elasticized leg edges. Loose-fitting baseball shirt. View A has side slits, long sleeves, top-stitching and optional braid trim. Pullover "hospital" shirt View B and C has back yoke, outside and inside patch pockets, side slits and V-neckline with self band. View B has long sleeves. Faced cap has back elastic.

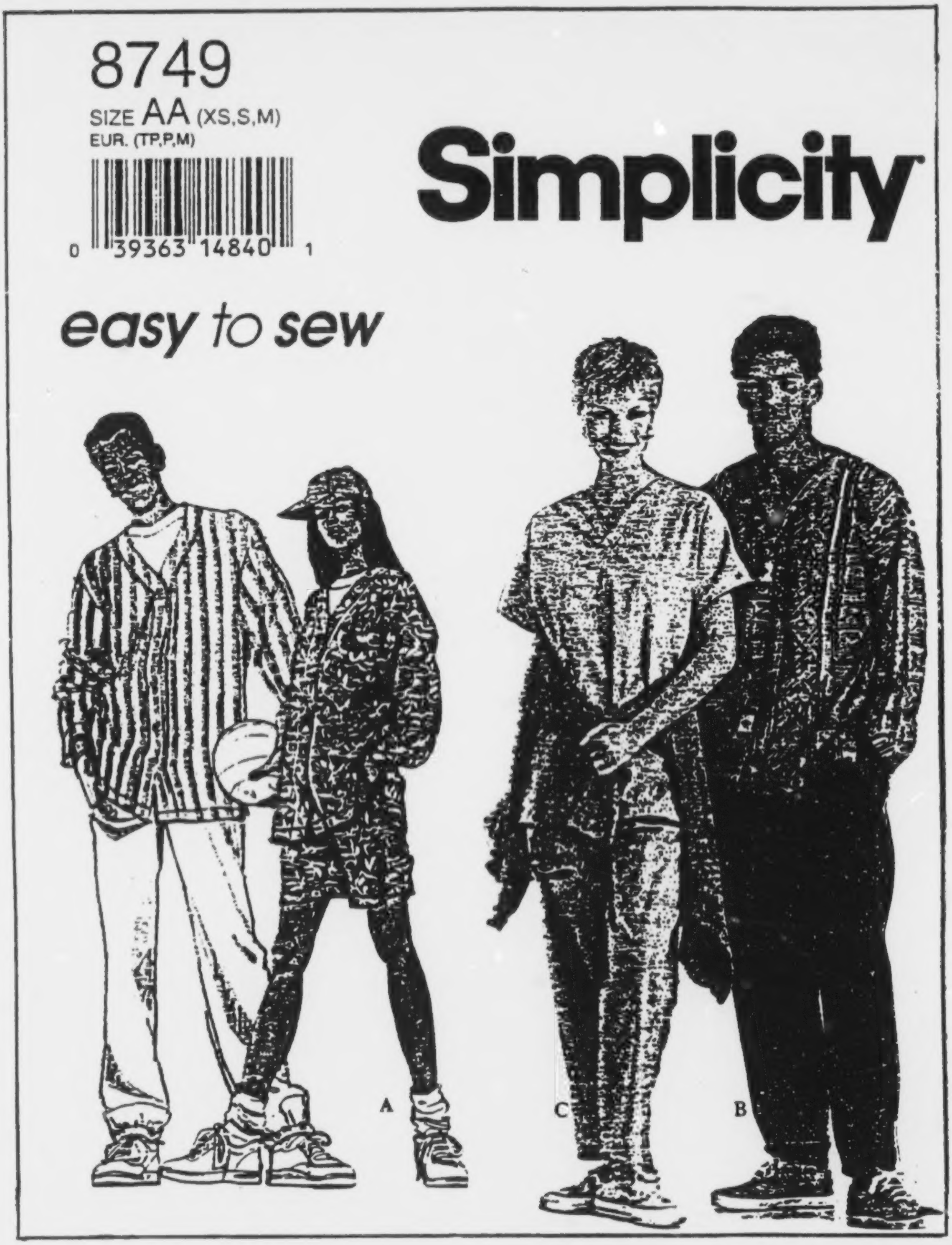
Fabrics—Cotton and cotton blends, baby cord, broadcloth, chambray, lightweight denim, flannel, twill, sheeting, madras, oxford cloth, poplin, seersucker, laundered cottons. Pants also in cotton interlock, jerseys. Not suitable for stripes, plaids or obvious diagonals. Extra fabric needed to match one-way design fabrics. For pile, shaded or one-way design fabrics, use with nap yardages/layouts.

Notions: Thread. View A: Five ½" buttons. Cap: One button to cover. Look for Simplicity notions.

BODY MEASUREMENTS						
Chest/Bust	30—32	34—36	38—40	42—44	46—48	Ins.
Hip	31—32½	35—37	39—41	43—45	47—49	"
Sizes U.S.A. ONLY	(XS	S	M)	(L	XL)	
Sizes	(XS	S	M)	(L	XL)	
View A Shirt						
45"***	3¼	3¼	3¼	3¼	3¼	Yds.
Interfacing—1 yd. of 22" to 25" fusible lightweight						
Braid trim (opt.)—2⅝ yds. of ¼" wide						
View B Shirt						
45"***	2⅝	2⅝	2⅝	2⅝	2⅝	Yds.
View C Shirt						
45"***	2	2	2⅛	2⅛	2⅛	Yds.
Pants						
45"***	2⅝	2⅝	2⅝	2⅝	2⅝	Yds.
60"**	1¾	2¼	2¼	2¼	2⅜	"
Elastic—2⅝ yds. of ½" wide						
Shorts						
45"***	1½	1½	1½	1⅝	1⅞	Yds.
60"**	1⅜	1⅜	1⅜	1½	1½	"
Elastic—1⅝ yds. of ½" wide						
Cap—½ yd. of 45"***, interfacing (opt.)—½ yd. of 22" to 25" fusible lightweight; Band—⅛ yd. of 1" wide grosgrain ribbon; Peak interfacing—⅛ yd. of 22" to 25" heavyweight non-woven non-fusible						
GARMENT MEASUREMENTS (Bust/Chest & Hip Printed on Pattern Tissue)						
Shirt length View A	30½	31	31½	32	32½	Ins.
Shirt length View B, C	27	27½	28	28½	29	"
Chest/Bust View A	40	44	48	52	56	"
Chest/Bust View B, C	44½	48½	52½	56½	60½	"
Hip View A	40	44	48	52	56	"
Hip View B, C	42	46	50	54	58	"
Pants side length	41	41	41	42	42	"
Shorts side length	20	20	20	21	21	"
Pants or shorts hip	37¼	41¼	45¼	49¼	53¼	"

*without nap **with nap ***with or without nap

1. How many yards of 45-inch-wide fabric would you need to make View B shirt in size M? _2 5/8_
2. How many yards of 45-inch-wide fabric would you need to make the pants in size M? _2 5/8___
3. How many yards of 60-inch-wide fabric would you need to make the pants in size M? _2 1/4___
4. Does it require any extra fabric to make the shorts out of a napped fabric such as corduroy?
   __no___ If so, how much? ______________
5. Should fabric with a diagonal design or print be used to make this pattern? __no__________
6. What are five fabrics you could use successfully to make any item in the pattern?
   __Cotton and cotton blends baby cord, broadcloth, chambray, lightweight denim, etc.______
7. What notions would you need to make a View A shirt?
   __Thread, five ½-inch buttons____
8. What additional item(s) would you need to purchase if you choose to make the shorts?
   __Elastic____
9. Do you need interfacing for anything? _yes_ What? _shirt___ If so, how much? _1 yard__
10. What type(s) of trim would you have to purchase if you wanted to make View A and the ball cap? ____Braid trim_______________________________ How much? ___2 5/8 yards___

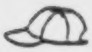


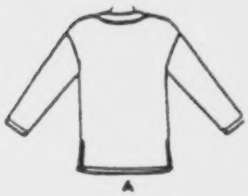
8749
SIZE AA (XS,S,M)
EUR. (TP,P,M)
0 39363 14840 1

Simplicity

easy to sew

8749
20 PIECES

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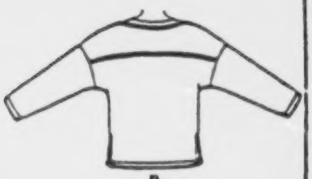
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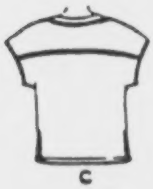
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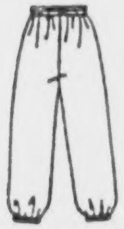
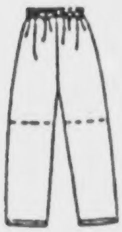




MISSES', MENS' OR TEEN-BOYS' SHIRTS, PULL-ON PANTS OR SHORTS AND CAP: Pull-on pants or shorts with side seam pockets have double elastic waistline casing. Pants have elasticized leg edges. Loose-fitting baseball shirt, **View A** has side slits, long sleeves, top-stitching and optional braid trim. Pullover "hospital" shirt **View B** and **C** has back yoke, outside and inside patch pockets, side slits and V-neckline with self band. **View B** has long sleeves. Faced **cap** has back elastic.

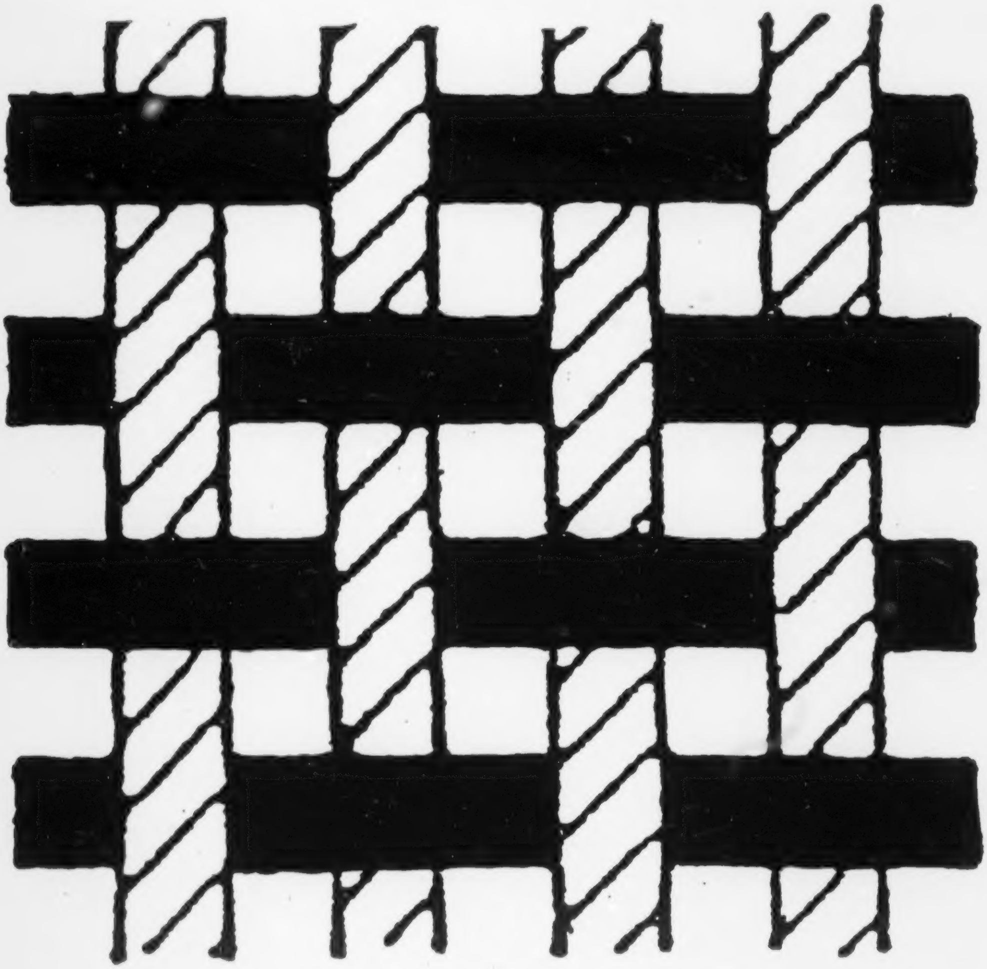
Fabrics—Cotton and cotton blends, baby cord, broadcloth, chambray, lightweight denim, flannel, twill, sheeting, madras, oxford cloth, poplin, seersucker, laundered cottons. Pants also in cotton interlock, jerseys. Not suitable for stripes, plaids or obvious diagonals. Extra fabric needed to match one-way design fabrics. For pile, shaded or one-way design fabrics, use with nap yardages/layouts.

Notions: Thread. **View A:** Five ½" buttons. **Cap:** One button to cover. Look for Simplicity notions.

BODY MEASUREMENTS						
Chest/Bust	30—32	34—36	38—40	42—44	46—48	Ins.
Hip	31—32½	35—37	39—41	43—45	47—49	"
Sizes U.S.A. ONLY	(XS	S	M)	(L	XL)	
Sizes	(XS	S	M)	(L	XL)	
View A Shirt						
45"**	3⅛	3⅛	3¼	3¼	3¼	Yds.
Interfacing—1 yd. of 22" to 25" fusible lightweight						
Braid trim (opt.)—2⅝ yds. of ¼" wide						
View B Shirt						
45"**	2⅝	2⅝	2⅝	2¾	2¾	Yds.
View C Shirt						
45"**	2	2	2⅛	2⅛	2⅛	Yds.
Pants						
45"**	2⅝	2⅝	2⅝	2¾	2¾	Yds.
60"**	1¾	2⅛	2¼	2¼	2⅝	"
Elastic—2⅜ yds. of ½" wide						
Shorts						
45"**	1½	1½	1½	1⅝	1⅞	Yds.
60"**	1⅛	1⅛	1⅛	1½	1½	"
Elastic—1⅜ yds. of ½" wide						
Cap—½ yd. of 45"**; **Interfacing** (opt.)—½ yd. of 22" to 25" fusible lightweight; **Band**—¾ yd. of 1" wide grosgrain ribbon; **Peak Interfacing**—¼ yd. of 22" to 25" heavyweight non-woven non-fusible						
GARMENT MEASUREMENTS (Bust/Chest & Hip Printed on Pattern Tissue)						
Shirt length {**View A**	30½	31	31½	32	32½	Ins.
{**View B, C**	27	27½	28	28½	29	"
Chest/Bust View A	40	44	48	52	56	"
Chest/Bust View B, C	44½	48½	52½	56½	60½	"
Hip {**View A**	40	44	48	52	56	"
{**View B, C**	42	46	50	54	58	"
Pants side length	41	41	41	42	42	"
Shorts side length	20	20	20	21	21	"
Pants or shorts hip	37¼	41¼	45¼	49¼	53¼	"

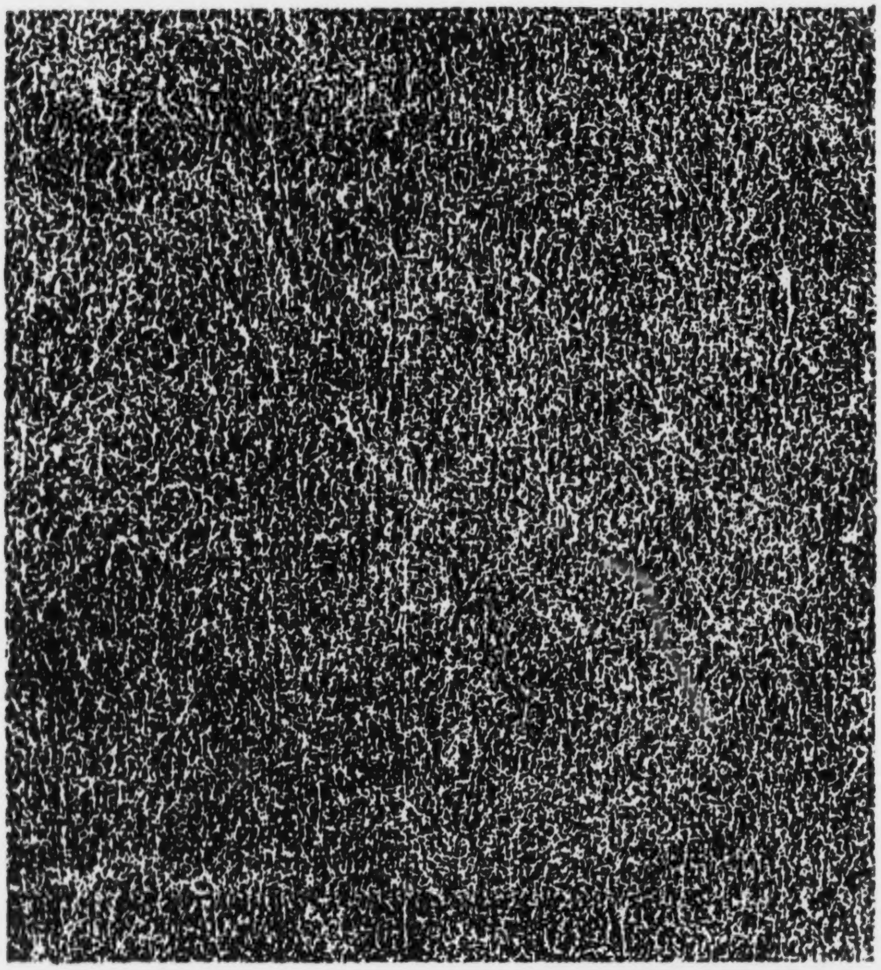
*without nap **with nap ***with or without nap

WOVEN FABRIC



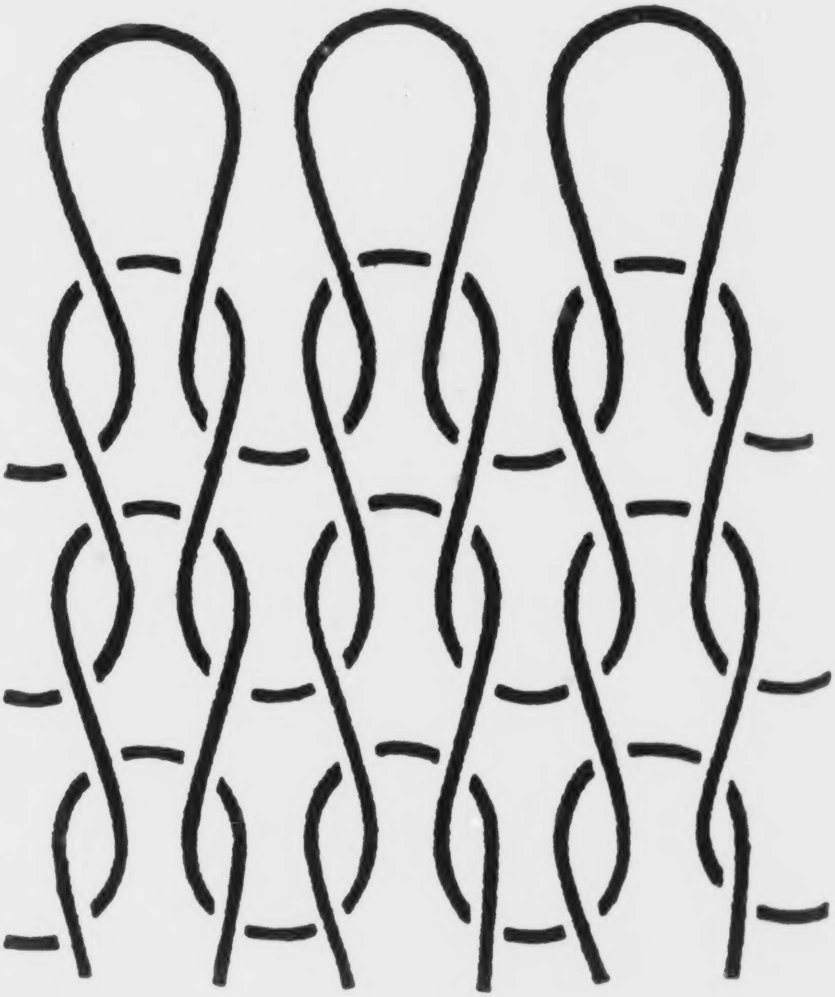
**IS MADE BY
INTERLACING TWO SETS OF YARNS
PLACED AT RIGHT ANGLES
TO EACH OTHER.**

NON-WOVEN FABRIC



IS MADE DIRECTLY FROM FIBERS RATHER THAN FROM YARNS; IS HELD TOGETHER BY MOISTURE, HEAT, CHEMICALS, RUBBING, AND/OR PRESSURE.

KNIT



IS MADE BY A SERIES OF LOOPS FROM THE SAME, CONTINUOUS YARN, INTERLOCKED TOGETHER.

Name ____________________ Period __________ Date ____________________

FIBERS: MANUFACTURED AND NATURAL

Directions: Answer the following questions as the material is presented.

1. What is fabric made of? ____
2. The two (2) groups of fibers are: ____________________ and ________________
3. There are three terms commonly used for non-natural fibers. They are:

   ____________________ ______________________ ______________________
4. List two (2) categories of synthetic (man-made) fibers and give an example of each.

   Categories 1. ____________________ 2. _________________________

   Examples 1. ____________________ 2. _________________________
5. Briefly describe how synthetic fibers are made.

   ____
6. Name several characteristics of synthetic fibers.

   ____
7. What are some commonly used products made of synthetic fibers?

   ____
8. Some advantages of synthetic fibers are:

   ____
9. Some disadvantages of synthetic fibers are:

   ____
10. How are the disadvantages of synthetic fibers generally overcome?

    ____
11. Explain the difference between the generic name and the trade name. Give an example of each.

    A generic name is ________________________________. __________________

    A trade name is __________________________________. __________________
12. List five (5) natural fibers and the source of each.

    Fibers: __________ __________ __________ __________ __________

    Source: __________ __________ __________ __________ __________

Name ____________________ Period __________ Date ____________________

FIBERS: MANUFACTURED AND NATURAL - PAGE 2

13. What are some advantages of natural fibers?

____

14. What are some disadvantages of natural fibers?

____

15. Briefly describe how wool is made. ____

____

16. Explain what happens to natural fibers when laundered incorrectly.

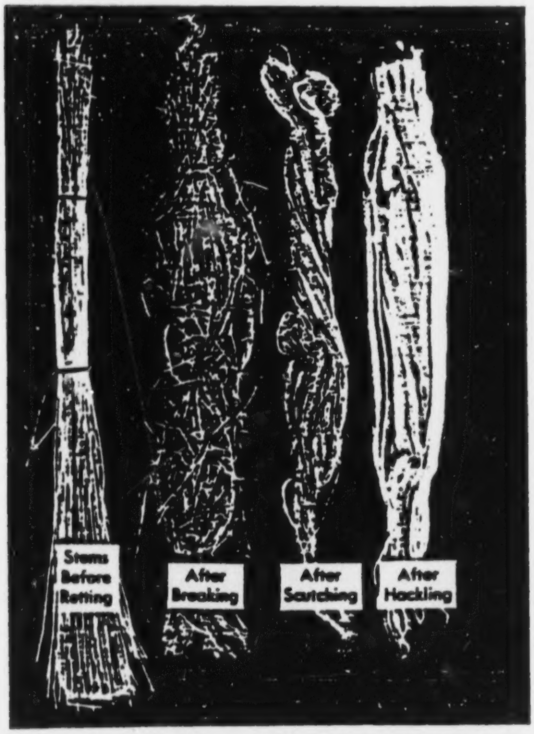
____

17. Why are natural fibers often more expensive?

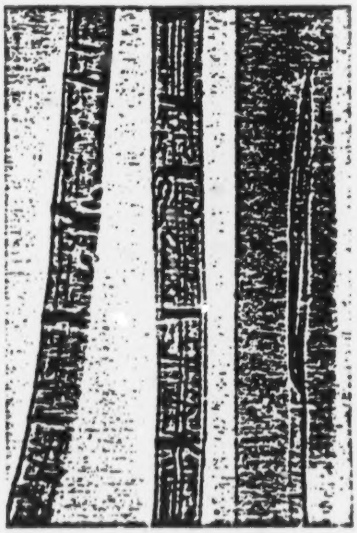
____

18. Why is it important to check the label of a garment for the fiber content?

____


Stems Before Retting
After Breaking
After Scutching
After Hackling

Flax fiber at different stages of processing.



Photomicrograph of flax showing nodes.

Name ____________________ Period __________ Date ____________________

FIBERS: MANUFACTURED AND NATURAL

Directions: Answer the following questions as the material is presented.

1. What is fabric made of? __Strands of fibers woven or knitted together___________
2. The two (2) groups of fibers are: __manufactured_______ and ___natural________
3. There are three terms commonly used for non-natural fibers. They are:

   __manufactured_______ ___synthetic___________ __man-made___________
4. List two (2) categories of synthetic (man-made) fibers and give an example of each.

   Categories: 1. __cellulose (wood pulp)__ 2. __rayon, acetate________

   Examples: 1. _non-cellulose (petroleum chemicals)__ 2.__nylon, polyester__
5. Briefly describe how synthetic fibers are made.

   __The chemical compound is forced through a spinnerette and allowed to dry._____
6. Name several characteristics of synthetic fibers.

   __Durable, strong, clean easily, hold shape, take color well___________________
7. What are some commonly used products made of synthetic fibers?

   __Carpet, upholstery, clothing, umbrellas, draperies, camping and sports equipment__
8. Some advantages of synthetic fibers are:

   __Always available, less expensive, can be altered to meet any need, stronger____
9. Some disadvantages of synthetic fibers are:

   __Don't allow air to pass through, hot to wear, static electricity build-up__________
10. How are the disadvantages of synthetic fibers generally overcome?

    __By blending with natural fibers for a balance of characteristics________________
11. Explain the difference between the generic name and the trade name. Give an example of each.

    A generic name is __the name of the chemical compound__ __Polyester, spandex_

    A trade name is __the name given by the manufacturer__ __Dacron, lycra______
12. List five (5) natural fibers and the source of each.

Fibers:	__cotton__	__linen___	__wool____	__silk____	__leather/fur_______
Source:	cotton plant	_flax plant_	sheep/lama	_silkworms_	__animals__________

Name ____________________ Period __________ Date ____________________

FIBERS: MANUFACTURED AND NATURAL - PAGE 2

13. What are some advantages of natural fibers?

__They allow air to pass through, more comfortable to wear, feel good to touch_

14. What are some disadvantages of natural fibers?

Not always available, more expensive, wrinkle easily, more difficult to care for

15. Briefly describe how wool is made. ______________________________________

__Sheep sheared, wool cleaned and dyed, wool spun into yarn, fabric made___

16. Explain what happens to natural fibers when laundered incorrectly.

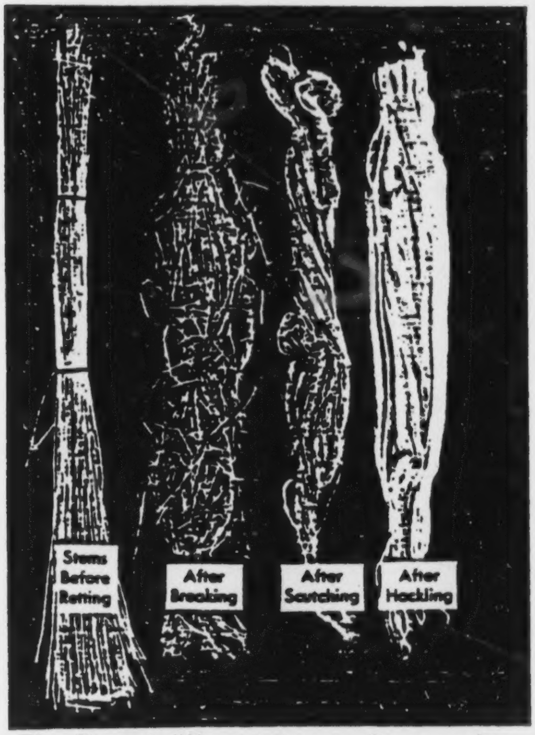
__Fabric shrinks, wrinkles, fades, gets stiff, crinkles up___________

17. Why are natural fibers often more expensive?

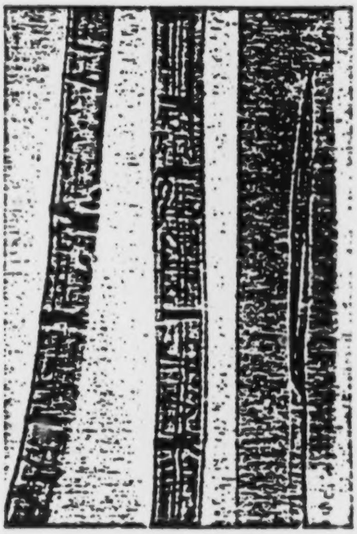
__The manufacturing process is more difficult and time consuming__________

18. Why is it important to check the label of a garment for the fiber content?

__So you can care for the garment correctly__________________________



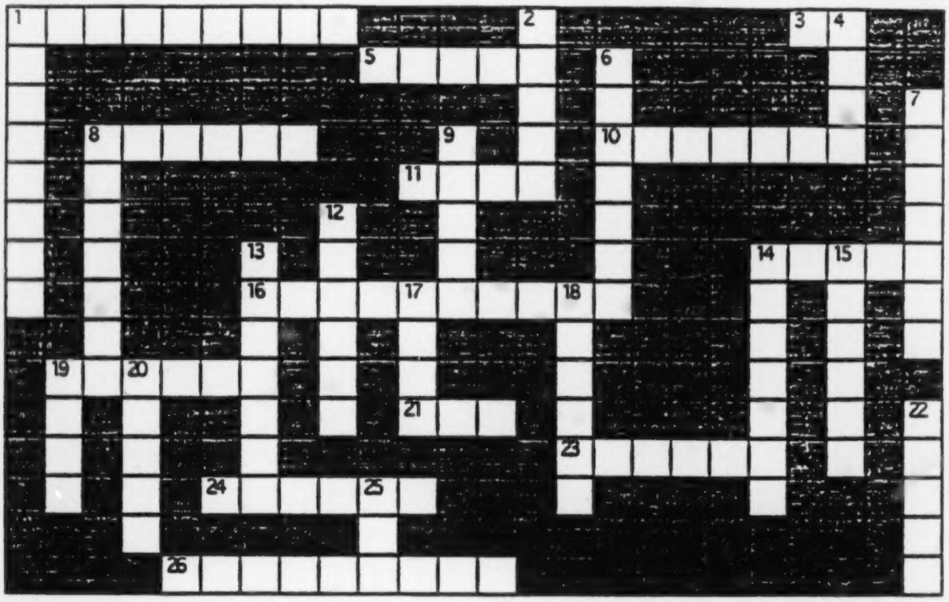
Flax fiber at different stages of processing.



Photomicrograph of flax showing nodes.

Name ______________________________ Period _______ Date ______________

ONE-WAY FABRICS



ACROSS:

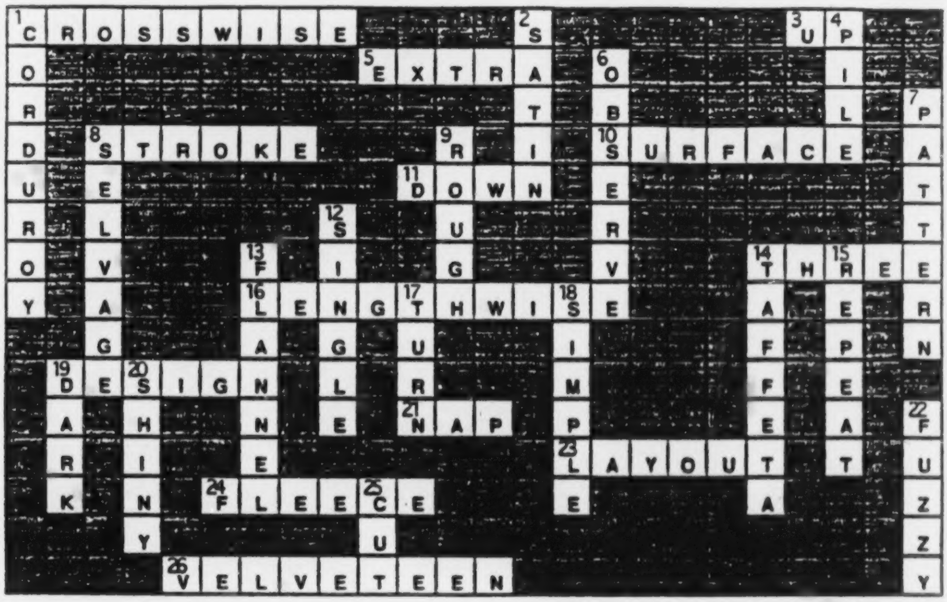
1. This type of fold must be cut and turned on a one-way fabric.
3. The tops of all pattern pieces should be placed in this direction on one-way fabrics.
5. The amount of yardage needed for one-way fabrics.
8. One test to determine one-way fabrics.
10. Satin and taffeta are one-way fabrics in the ________ design family.
11. The nap of a fabric is usually in this position for cutting.
14. The number of yarns used in making pile fabrics.
16. This type of fold requires NO special handling with one-way fabrics.
19. This must be checked carefully on a printed fabric.
21. A fuzzy surface given to a fabric to provide added warmth.
23. Placing all pattern pieces on the fabric before cutting.
24. An example of a heavily napped fabric.
26. This luxurious fabric is a member of the pile family of one-way fabrics.

DOWN:

1. An example of a pile fabric.
2. This fabric is an example of a one-way surface design.
4. Velvet, corduroy, and velveteen belong to this family of one-way fabrics.
6. One method of determining if a design is one-way.
7. The paper guide for cutting the fabric.
8. The woven edge of the fabric.
9. Pile fabric feels this way when stroked against the pile.
12. You must reverse the pattern the second time you cut on this thickness of fabric.
13. An example of napped fabric.
14. This is an example of a one-way surface design fabric.
15. This term is used to indicate a complete unit of design.
17. This must be done to one piece of fabric after a crosswise fold is cut.
18. This type of pattern is best for one-way designs.
19. This is how the surface appears when the pile is up.
20. Corduroy will appear this way if the pile is down.
22. Napped fabrics have this kind of surface.
25. This is done to a crosswise fold on one-way fabrics.

Name ______________________________ Period _______ Date _______________

ONE-WAY FABRICS


1 CROSSWISE
2 SATIN
3 UP
4 PILE
5 EXTRA
6 OBSERVE
7 PATTERN
8 STROKE
8 SELVAGE
9 ROUGH
10 SURFACE
11 DOWN
12 SINGLE
13 FLANNEL
14 THREE
14 TAFFETA
15 REPEAT
16 LENGTHWISE
17 TURN
18 SIMPLE
19 DESIGN
19 DARK
20 SHINY
21 NAP
22 FUZZY
23 LAYOUT
24 FLEECE
25 CUT
26 VELVETEEN
1 CORDUROY

ACROSS:

1. This type of fold must be cut and turned on a one-way fabric.
3. The tops of all pattern pieces should be placed in this direction on one-way fabrics.
5. The amount of yardage needed for one-way fabrics.
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Name ____________________ Period __________ Date ____________________

FABRIC FORETHOUGHT

Directions: Answer the following questions as the material is presented.

1. What is "grain"? ______________________________________
2. In what directions do the grain threads run in a woven piece of fabric?

   ____________________ ____________________

3. What are two ways one can tell the lengthwise grain of a fabric?

   ____

   ____

4. What is a selvage? ______________________________________
5. When a piece of fabric is torn from the bolt, how many selvages does it have? ____
6. The torn edge of the fabric is called ______________________________________
7. What is meant by the following phrase: "The cut edge is on grain"?

   ____

8. What is the bias of a fabric? ______________________________________
9. The bias of a fabric has more ______________ to it.
10. What are five (5) ways to get the edge of a fabric on grain?

    (1) ______________________________________

    (2) ______________________________________

    (3) ______________________________________

    (4) ______________________________________

    (5) ______________________________________

11. What two (2) steps are necessary in order to determine if the fabric or design is printed on grain?

    (1) ______________________________________

    (2) ______________________________________

12. If your fabric is printed off grain, how will it affect your finished garment?

    ____

13. If you cut your pattern pieces off grain, how will it affect your finished garment?

    ____

14. If you don't straighten the grain of your fabric, how will it affect your finished garment?

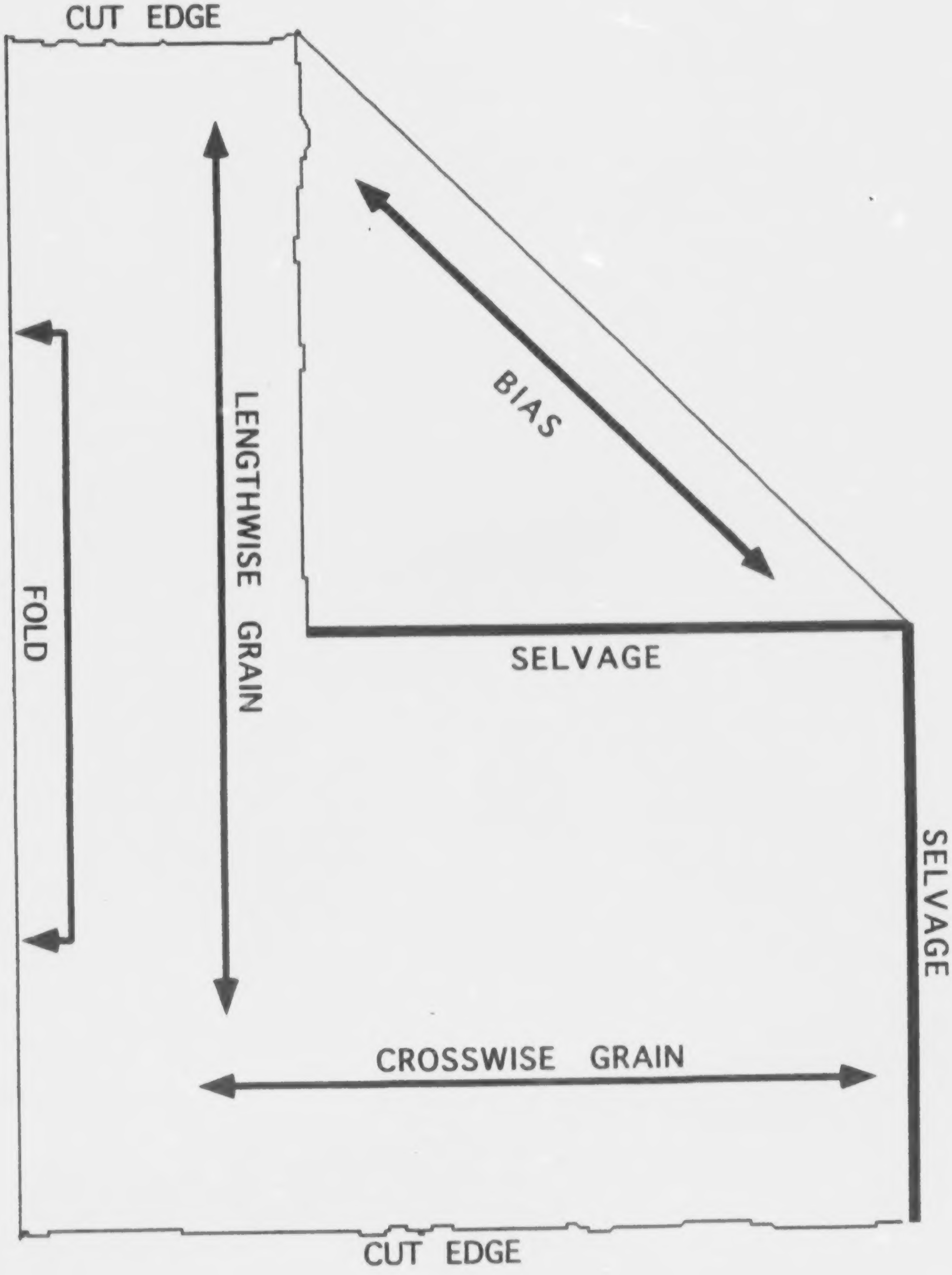
    ____

Name ____________________ Period __________ Date ____________________

FABRIC FORETHOUGHT

Directions: Answer the following questions as the material is presented.

1. What is "grain"? _____The line formed by the threads of the fabric_____________
2. In what directions do the grain threads run in a woven piece of fabric?
   ___Lengthwise___________ _____Crosswise________________________________
3. What are two ways one can tell the lengthwise grain of a fabric?
   _____It is parallel to the selvages_____________________________________
   _____It has the least amount of give____________________________________
4. What is a selvage? ____The woven edge or sides of the fabric________________
5. When a piece of fabric is torn from the bolt, how many selvages does it have? __2_
6. The torn edge of the fabric is called ____the cut edge______________________
7. What is meant by the following phrase: "The cut edge is on grain"?
   ___When the fabric is cut or torn, the edge follows the grainline._______
8. What is the bias of a fabric? __When the fabric is cut across the grainlines______
9. The bias of a fabric has more _____stretch/give/elasticity_____ to it.
10. What are five (5) ways to get the edge of a fabric on grain?
    (1) __Pull a thread and follow it across the fabric__________________________
    (2) __Tear the fabric edge____
    (3) __Line up selvages____
    (4) __Follow plaid or stripe line if woven______________________________
    (5) __Block and steam into place with blocking board_______________________
11. What two (2) steps are necessary in order to determine if the fabric or design is printed on grain?
    (1) __Pull a thread to see if it follows a pattern or line_____________________
    (2) __Place a square at the edge of the fabric and check pattern or line__________
12. If your fabric is printed off grain, how will it affect your finished garment?
    __The pattern will not hang straight on the body.__________________________
13. If you cut your pattern pieces off grain, how will it affect your finished garment?
    __It won't fit right, hang straight, or be comfortable to wear.__________________
14. If you don't straighten the grain of your fabric, how will it affect your finished garment?
    __It won't fit right, hang straight, or be comfortable to wear.__________________


CUT EDGE
LENGTHWISE GRAIN
FOLD
BIAS
SELVAGE
SELVAGE
CROSSWISE GRAIN
CUT EDGE

INTERFACING: INVALUABLE AND INVISIBLE

There are many options for using this invaluable, invisible, yet fundamental component to successful sewing. A garment without interfacing is like a cake without leavening—it sags. Interfacing is an invisible but essential ingredient. It an additional layer of fabric placed between the outer fabric and the facing.

Some Reasons for Using Interfacing:
In short, there are three main reasons for using interfacing—the three Ss: Shape, Stability, Support. Some common interfacing uses are:

- Support buttons and stabilize buttonholes
- Provide firmness at necklines and other edges
- Control stretch
- Add durability at stress points
- Shadow-proof seams
- Retard wrinkling
- Add softness to hemlines and faced edges
- Support and shape details such as waistbands, collars, and cuffs

Various Types of Interfacings:
Interfacings are characterized in two ways: 1) the method of application (sew-in or fusible), and 2) the structure (woven, non-woven, and knit).

Sew-in interfacings are sewn into the garment by hand or machine. They include self-fabric, lightweight dress and lining fabrics, nets and tulles, and utility fabrics, such as muslin and cotton flannel as well as traditional interfacing materials. They can be crisp or soft, transparent or opaque, light or heavy, woven, knit, or non-woven and made of any fiber.

Fusible interfacings have a resin (dried glue) on one side. They are bonded to the fabric with heat, moisture, and pressure. Fusibles cannot be applied to fabrics which are sensitive to heat and pressure, such as leathers, furs, transparent or puckered fabrics, metallic, vinyls, or velvet. After fusing, fabrics lose their tactile quality and become crisper. Available in many fibers, fusibles range from very lightweight to heavyweights.

Woven interfacings are made by interlacing yarns at right angles. They have stability in the lengthwise grain with give in the cross-grain and stretch on the bias. Available in many fibers, they are suitable for all woven fabrics and some knits and non-wovens.

Non-woven interfacings are made with fibers which are fused together with heat and moisture or with chemicals. The format of the fibers—parallel, right angles, or helter-skelter—determines the stability and/or stretch of the interfacing since the fibers form invisible yarns in the material. When the fibers are parallel, the interfacing is stable in the length and tears easily from top to bottom. When scattered helter-skelter, the interfacing has give in all directions like a bias and is difficult to tear.

INTERFACING: INVALUABLE AND INVISIBLE - Page 2

Knit interfacings are made in several different ways. The simplest and most frequently used are tricot knits; other knit interfacings include stabilized tricots, weft insertions, and warp insertions.

- Tricot knits are stable in the length with stretch in the width. Compared to woven interfacings, they are softer, drape better, and are more compatible with most knit fashion fabrics. Made of nylon, tricot knits have a fusible backing.

- Stabilized tricots are stable in both the length and width with some give on the bias. They handle like a woven, drape like a knit, and don't ravel. Made of nylon, this is a very lightweight sew-in interfacing.

- Weft insertions are knitted with added yarns inserted horizontally into some of the knitted loops like the weft or crossgrain of a woven fabric. Weft insertions are stable in the length and width with some give on the bias. Well suited for tailoring and garment openings, these fusible interfacings are more supple than wovens with more stability in the width. They are also more stable than knits.

- Warp insertions are knitted with additional yarns inserted vertically in a zigzag fashion. Technically, these interfacings should be called diagonal insertions. They have some stretch in all directions.

INTERFACING: INVALUABLE AND INVISIBLE - Page 3

Selecting Interfacing

Interfacings are much more important than many seamsters realize and choosing the perfect interfacing can be a challenge. But with practice, any seamster can do so successfully.

☒ Before making a choice, first describe the finished garment. Then consider it and all of its components: the fashion fabric, the interfacing, care requirements, your sewing ability, time available, lifestyle and preferences, and the relationship of all these components to each other. Narrow your choices to a few of your favorite interfacings and experiment with them.

☒ The care requirements for the interfacing must be compatible with those of the garment fabric. Permanent press interfacings can be used in dry-clean-only garments, but all-cotton interfacings and interfacings that require dry cleaning or ironing aren't suitable for wash-and-wear fabrics.

☒ Generally sew-in interfacings are a better choice for luxury fabrics and expensive designs. Since fusibles are used by many designers in luxury ready-to-wear on garments that cost more than $1,000, you may prefer to do the same.

☒ When sewing inexpensive and washable fabrics, everyday garments, or synthetic suedes, fusibles are frequently more attractive and more durable than sew-in interfacings.

☒ In luxury ready-to-wear, most garments have more interfacings than even the best patterns. Don't hesitate to use several different interfacings in a single garment or to add interfacings when the pattern doesn't indicate them.

☒ Soft fabrics can be interfaced to create more structured designs, but crisp fabrics will never drape softly.

☒ Since sew-in interfacings frequently lose some crispness when wet, it is important to wash (preshrink) them before use. This gives you the advantage of knowing exactly how much body the interfacing will provide, plus eliminating the possibility of shrinkage after construction.

☒ To evaluate sew-in interfacings, drape a layer of fashion fabric over a layer of preshrunk interfacing. If the interfacing is almost perfect but a little too crisp, cut it on the bias to make it more flexible. If it is too soft, sew two layers together so that one is on the lengthwise grain and the other is on the crossgrain.

☒ To maintain the fabric's character, select a sew-in interfacing that is slightly lighter in weight and just a little crisper.

INTERFACING: INVALUABLE AND INVISIBLE - Page 4

Selecting Interfacing

☒ To add crispness or body to a limp material, choose a crisp or fusible interfacing. When looking for crisp interfacings, don't confuse weight and crispness.

☒ To add body without changing the drape, consider bias-cut interfacings, soft sew-in interfacings, and self-fabric.

☒ Bias-cut interfacings are more supple and more flexible than those cut on the grain. Sew-in interfacings are more supple than fusibles.

☒ When sewing knits and stretch fabrics, use stable interfacings to prevent unwanted stretch at buttonholes and shoulder seams; use interfacings with stretch, bias-cut interfacings, or self-fabric on sections where you want to retain the fabric's give or stretch.

☒ When sewing featherweight and lightweight fabrics, self-fabric, silk organza, organdy, voile, tulle, marquisette, and stabilized tricot are good choices.

☒ When sewing solid-colored, transparent fabrics, consider several layers of self-fabric or a layer of another transparent fabric which will blend into the total design. For prints, avoid self-fabric interfacings. For a nude look, experiment with several shades of beige or brown that are a little darker than your skin tone.

☒ After fusing, fusible interfacings are crisper, firmer, more wrinkle- and fray-resistant.

☒ To evaluate fusible interfacings, see the block on "Testing Fusibles" in this section of the curriculum.

☒ The amount of fusible coating or resin on fusible interfacings increases with the interfacing weight. If the interfacing is too heavy, the fusible may bleed through or look "boardy." If it is too lightweight, it won't bond properly and will blister.

☒ Create new interfacings by combining two layers of the same or different interfacings. Here are three variations to consider: one layer on the straight grain with one on the bias; a fusible layer with a sew-in; and two fusibles put together.

☒ Create a fusible interfacing by applying a fusible web such as Stitch Witchery to any sew-in interfacing and many fashion fabrics.

INTERFACING: INVALUABLE AND INVISIBLE - Page 5

Tips and Techniques for:

- **Using Interfacings**
- **Making interfacings as easy as possible to use**
- **Maximizing interfacings' potential**

- Stockpile your favorite interfacing in 3- to 5-yard lengths.
- Label one end of all interfacings before putting them away. Cut as needed from the unlabeled end. And when it's time to purchase more, you'll know which interfacing to purchase.

- Use the plastic direction interleafs to make storage bags for the fusible interfacings they accompany. Fold in half lengthwise and sew up the side.

- Preshrink all interfacings before using them.

  - To preshrink washable sew-in interfacings, machine wash at the same temperature you will wash to garment when it is completed. Tumble dry interfacings for wash-and-wear fabrics; line dry interfacings for hand-washable and dry-clean-only fabrics.

  - To preshrink washable fusible interfacings, fill a basin with hot water. Fold the interfacing like an accordion and place it in the basin. Remove the interfacing when the water cools. Roll it in a towel to remove excess moisture and hang it over a shower rod to dry.

  - To preshrink dry-clean-only interfacings, steam vigorously or press with a hot iron and damp cloth.

- To remove wrinkles from a fusible interfacing, hang it on a skirt hanger in the bathroom.

- If the pattern doesn't include an interfacing pattern, trace the garment section on a piece of wax paper and draw the interfacing pattern on it. Reshape the interfacing and make a new pattern if the interfacing will look more attractive from the outside of the garment or if the interfacing isn't large enough.

- Generally interfacings are cut with 5/8-inch seam allowances. To reduce bulk, interface only the outside half of the waistband rather than the entire band.

- Apply woven interfacings to the garment, not the facing, so they will shadowproof the seams and cause seamlines to roll to the underside.

INTERFACING: INVALUABLE AND INVISIBLE - PAGE 6

Tips and Techniques

- For easier handling, glue-baste sew-in interfacings to the seam allowances of the fashion fabric with a washable glue stick.

- When applying fusible interfacing, avoid a demarcation line on the garment by interfacing the entire garment section. If that's not possible, apply interfacing to facing. When interfacing synthetic suedes, trim away the seam allowances plus 1/8 inch so the interfacing won't show at the edges.

- For extra crispness on collars and cuffs, apply one layer of interfacing to the garment section. Trim away the seam allowances of a second interfacing layer and glue-baste or fuse it to the first. Using the trimmed edge as a guide, join the garment and facing. Topstitch the finished section to secure the second interfacing.

- When interfacing the buttonhole area, position the interfacing with the least amount of stretch parallel to the buttonhole. If the section is already interfaced or this isn't practical, apply a small fusible scrap to the original interfacing at each buttonhole.

- For softer edges, use 1-inch- to 2-inch-wide bias strips to interface necklines, armholes, and hems. If there is a seamline, stitch the bias into the seamline and clip as needed so it will lie flat. If there is a fold, center the interfacing over the foldline and secure it invisibly with a loose running stitch.

- To interface washable garments with a woven interfacing, face the facing. Beginning with right sides together, join the interfacing and facing on the unnotched edge with a 1/4-inch seam. Fold and press the interfacing to the wrong side, trim and clip as needed so the interfacing is the same size as the facing. Join the faced facing to the garment.

- Excerpted from information written by Claire Schaeffer.

INTERFACINGS: INVALUABLE AND INVISIBLE - Page 7

Fusing With Success:
The secret for success when fusing is heat, moisture, and pressure. The heat and moisture melt the resin, and the pressure pushes it into the fibers.

- Read and follow the directions which accompany the interfacing. To save time and ensure a good bond, always fuse with a press.

- If there are no directions, place the garment section, wrong side up, on the ironing board. Place the interfacing, resin side down, on the fabric. Cover with a press cloth, dry or wet, depending on the interfacing instructions. Align the grains, and baste press lightly in several areas. Set the iron on "wool," and press hard with steam, unless the directions indicate otherwise, for 10 to 15 seconds. Overlap the fused areas carefully to avoid a bare section. Do not slide the iron. Allow the fabric to cool, then test to be sure all corners are securely fused. If they are not, fuse again.

- When fusing tightly woven and dense materials, such as synthetic suedes, denim, and gabardine, repeat the fusing process from the right side. Always use a press cloth when fusing from the right side. For synthetic suedes, be sure the cloth is damp but not wet to avoid creating permanent bubbles.

- To remove fusibles, cover the interfacing with a damp cloth. Press with the iron set on “wool”, then pull the interfacing away from the fabric before it cools.

TESTING FUSIBLES

Always test fusibles before applying to evaluate the weight and check for bleeding, blistering, or a demarcation line.

Cut a 6-inch square of fabric and a 3-inch by 6-inch rectangle of interfacing. Fuse the interfacing to one-half of the fabric square. Let the sample cool. Evaluate the hand, resilience, stability, and general appearance of the sample. To be sure the bond is permanent, check for a demarcation line, bleeding, or blistering.

If there is bleeding, try a lighter weight interfacing. If there is blistering, try a heavier weight. If there is a demarcation line, pink the edge and apply the interfacing to the entire section or to the facing only, or substitute a lighter weight fusible or sew-in interfacing. If the fusible lifts at the corners or edges, then fuse it again.

Name ______________________________ Period _______ Date _______________

INTERFACING: INVALUABLE AND INVISIBLE

The three main reasons for using interfacing, known as the three Ss, are:

_______________ _______________ _______________

Some specific uses for interfacing are:

_______________ _______________
_______________ _______________
_______________ _______________
_______________ _______________

The main types of interfacings are: _______________
_______________ _______________
_______________ _______________

When selecting interfacing, one must consider:

1. ______________________________
2. ______________________________
3. ______________________________

Which of the interfacing samples on the table would be appropriate choices for the following pieces of fabric?

	Name/Type of Interfacing	Why?
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Name ______________________ Period _______ Date ____________

INTERFACING: INVALUABLE AND INVISIBLE

The three main reasons for using interfacing, known as the three Ss, are:

Shape Stability Support

Some specific uses for interfacing are:

- Support buttons/buttonholes
- Provide firmness at edges
- Control stretch
- Add durability at stress points
- Shadow-proof seams
- Retard wrinkling
- Add softness to hemlines/edges
- Support/shape details

The main types of interfacings are:

- Fusible
- Non-woven
- Sew-in
- Woven
- Knit

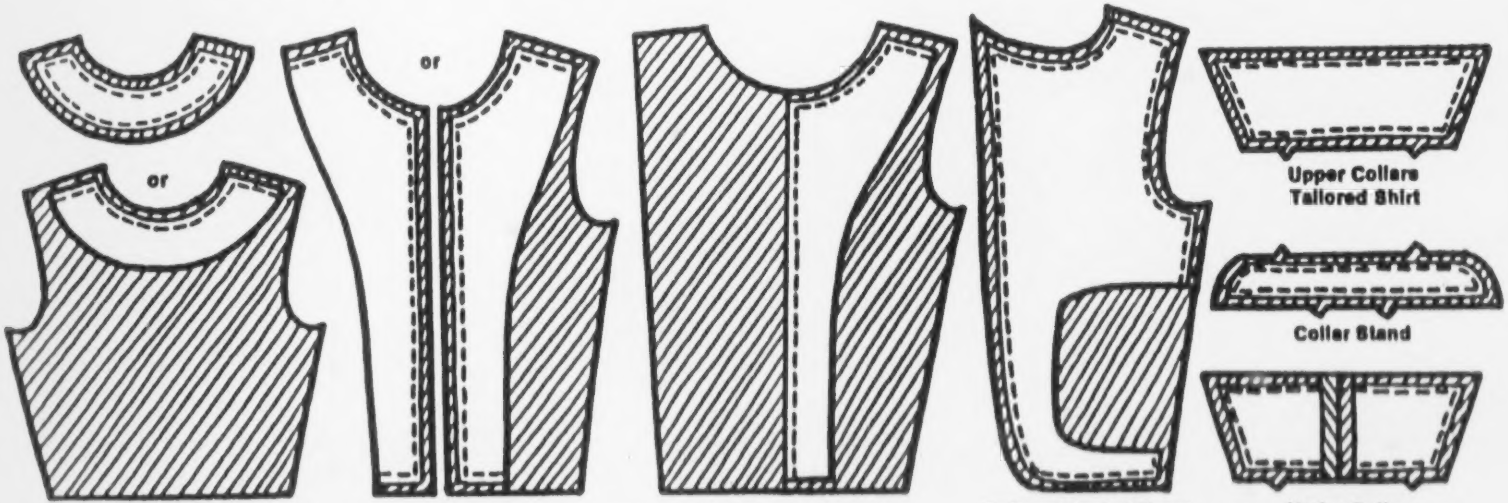
When selecting interfacing, one must consider:

1. The degree of body desired
2. The weight of the garment fabric
3. The care of the garment fabric

Which of the interfacing samples on the table would be appropriate choices for the following pieces of fabric?

Name/Type of Interfacing	Why?
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

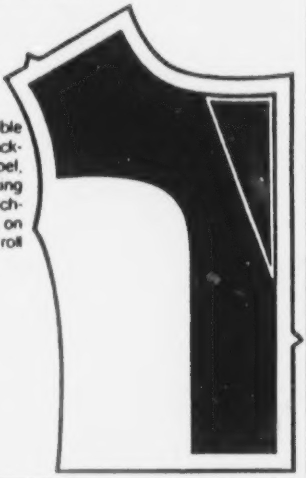
- Sew-ins can be stitched either to the garment itself or to the facing, while fusibles are fused only to the facing.


or
or
Neckline Facing
Separate Facing
Body of Garment
Extended Front Facing
Tailored Jacket Front
Upper Collars
Tailored Shirt
Collar Stand
Under Collar
Tailored Blazer

BEST COPY AVAILABLE

JACKETS AND BLAZERS

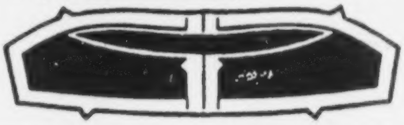
JACKET FRONT



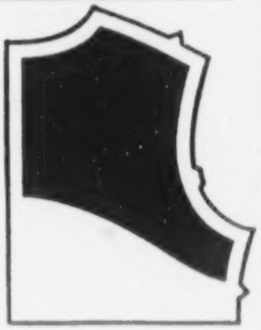
Transfer all pattern markings to fusible interfacing. Fuse to wrong side of jacket front. For added stability in lapel, cut another piece of fusible interfacing to fit between the roll line and the stitching line along the front edge. Place on top of jacket front interfacing along roll line and fuse in place.

UNDERCOLLAR

Transfer all pattern markings to fusible interfacing. Fuse to wrong side of undercollar pieces. Stitch collar pieces together. For extra body cut another piece of fusible interfacing to fit between roll line and stitching line. Fuse on top of undercollar interfacing.



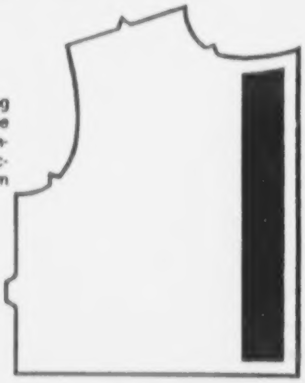
JACKET BACK



Interfacing across the back shoulders adds greater shape retention. If interfacing pattern is not included, you can easily cut your own using back jacket pattern tissue. Mark the tissue 7" down from the center back and 2½" down from the underarm. Connect two marks with a curved line. Use pattern tissue to cut fusible interfacing. Fuse interfacing to wrong side of jacket back.

BLOUSES AND SHIRT JACKETS

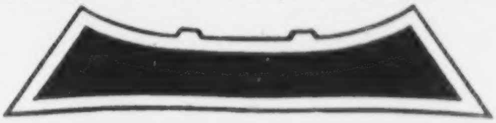
FRONT



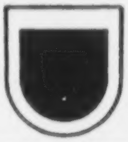
Place fusible interfacing on wrong side of front facing next to fold line and fuse. If pattern does not include interfacing pattern, use facing as cutting guide. Trim ½" from edge opposite fold line.

COLLAR

Transfer pattern markings to fusible interfacing. Fuse interfacing to wrong side of UPPER COLLAR rather than undercollar for a smoother look. The upper collar can be used as a pattern for the fusible interfacing.



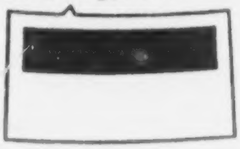
POCKETS



Cut interfacing to fold line. Fuse to wrong side of pocket. The pocket can be used as a pattern for fusible interfacing.

CUFFS

Cut interfacing to fold line. Transfer pattern markings to fusible interfacing. Fuse to wrong side of cuff between notched edge and fold line. The cuff can be used as an interfacing pattern.



ONE THREAD DOESN'T FIT ALL

Thread is an integral part of all our sewing projects. Because it is no longer just hidden behind the seams, thread now takes on a more important role than in the past. As we witness technological advances in equipment and fabrics, we also see an emergence of special threads.

Contemporary sewing encompasses a broad spectrum. The popularity of sergers, for instance, has opened up a new area of creativity. Reflecting a growing emphasis of decorative work on conventional machines, many varieties of shiny, glittery, and textured threads are now available to home sewers. Although they certainly enhance the artistry that anyone can accomplish, these threads are particularly suited to the newer, top-of-the-line computerized machines. Some machines have a wide range of preprogrammed embroidery capabilities and the newest models have software for creating personalized designs as well.

There are three main categories of threads: 1) general sewing threads, 2) specialty threads, and 3) decorative threads. There are many different types of threads that fit into each of these categories.

GENERAL SEWING THREADS:

Cotton-wrapped polyester:	An all-purpose thread that sews nearly all kinds of fabric except for very lightweight fabrics, leathers, and suedes. It is manufactured with a core of polyester filaments wrapped in cotton. The polyester lends strength and durability, while the softer cotton lets stitches sink into fabric more easily.
Long-staple polyester:	Made with extra-long fibers, it boasts smoothness, sheen, elasticity, durability, and uniformity. It's good on most fabrics, especially those with stretch.
Mercerized cotton:	This is not so easy to find now except in grandma's sewing basket. Cotton is non-shrinking, colorfast, and forms soft stitches. It's best used on natural fibers but is not suited for synthetics or stretch fabrics. Linting and knotting may be a problem since it is made from short fibers. It is a good bobbin mate for upper decorative threads.
Silk:	This is the only natural thread that's a continuous filament. It is lustrous and fine, strong and colorfast, and may be used to sew pure silk and similar couture quality natural fabrics. Because of the cost, it is more often used for handwork, basting, and finishing details. Silk never leaves an imprint when pressed.

ONE THREAD DOESN'T FIT ALL - PAGE 2

SPECIALTY THREADS:

Topstitching and buttonhole twist:	Slightly heavier than all-purpose thread, this thread is used for prominent top-stitching, sewing on buttons, shoulder pads, etc.
Quilting thread:	A strong cotton thread with a waxy coating to prevent tangling when hand-quilting. It is not appropriate for use in sewing machines.
Button and carpet thread:	A heavy-duty cotton-wrapped polyester for hand work on tough carpet fabrics such as upholstery. Its glazed finish prevents abrasion when pulled through thicker fabrics.
Elastic thread:	Used for stretch shirring, it is usually wound by hand onto the bobbin. The bobbin tension must be adjusted when using this type of thread.
Fusible thread:	This has a special coating that melts when pressed with a hot iron. It should only be used on the bobbin. It is helpful for positioning trims, zippers, matching plaids, etc.
Transparent thread:	This is a nylon monofilament thread for invisible stitching. Look for a fine gauge and avoid the wiry coarse type. It can also be used in sergers, but one should avoid continuous use because it has a wearing effect on the loopers. It is mainly used in crafts, machine quilting, appliqué, and ornamental effects.
Serger thread:	This thread is spirally wound on cones and tubes for high speed feeding. It is made of two-ply polyester and designed to be less bulky in looped stitches. The cones have high yardage.

THREAD TIPS:

- There are many weights, fibers, brands, and prices of threads on the market. It pays to make careful choices. It is important that the fiber content of the thread and the fabric be compatible.

- As a general rule, purchase the best quality you can afford. Buy thread produced by reputable manufacturers. Don't be tempted by bargain-priced spools where the thread is often made with short, linty fibers. Also, it may not be colorfast.

- Avoid old cotton thread on wooden spools which has probably deteriorated over the years and no longer has adequate strength.

- For construction, choose thread that is close in color or one shade darker than fabric because it will sew up a bit lighter. On a serger, you can blend several colors to achieve a close match.

ONE THREAD DOESN'T FIT ALL - PAGE 3

DECORATIVE THREADS:

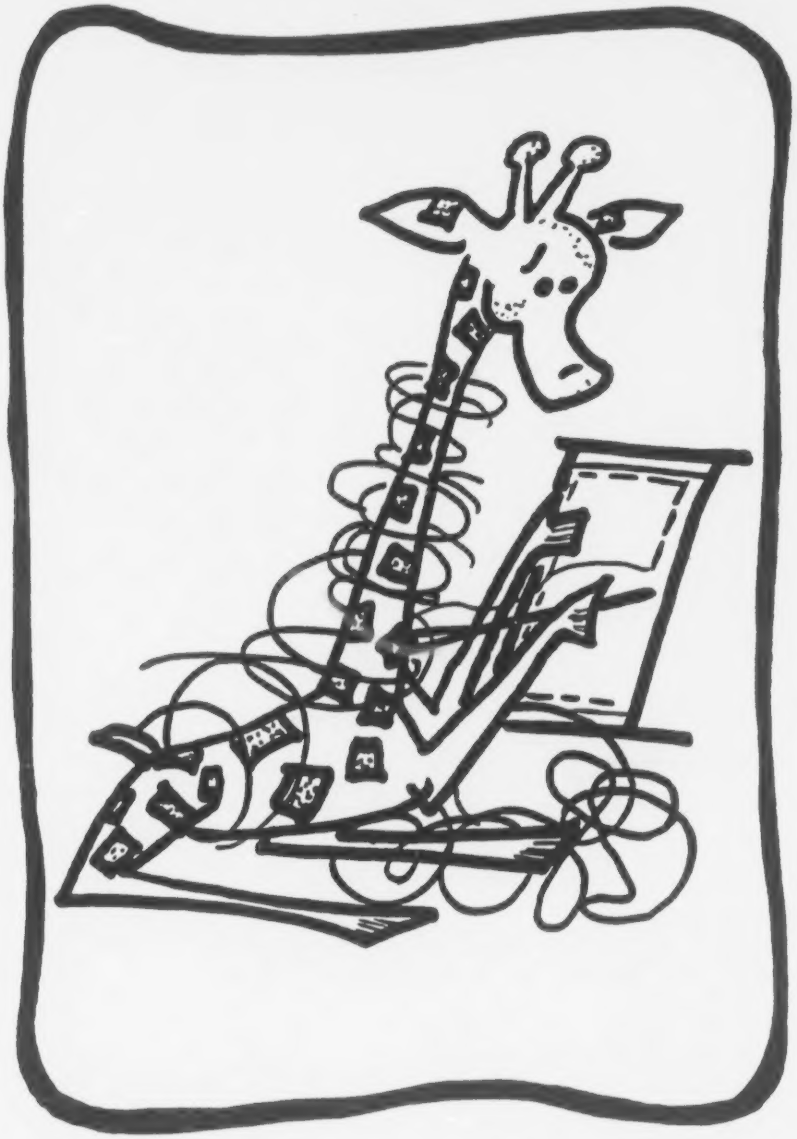
Rayon:	Offered in a wide array of vibrant colors, this is silky, lustrous, and versatile. Because it is weaker than regular sewing thread, it should not be used for construction but rather for top thread adornment. It is especially effective with programmed decorative stitches, monogramming, and software embroidery discs.
Cotton	This is a thin two-ply, lustrous thread designed for decorative stitching. The heavier 30 weight should be used for close satin stitching, and the finer 60 weight used for embroidery and French "hand sewing."
Polyester:	"Super Sheen," a fine gauge polyester distributed by Pfaff dealers, is ideal for machine embroidery but can also be used for construction.
Acrylic:	A recent addition to the market, this is a 50-weight, high-gloss thread designed and distributed by New Home dealers for machine embroidery. It is static-free and easy to use.
Metallic:	Under normal sewing conditions, the newer metallics of good quality don't break or shred, as long as the needle eye is large enough. These add a beautiful touch of glitter, and they are durable. Some are thin, and some are textured. They are available in gold, silver, variegated, and other colors. All-purpose thread should be used on the bobbin; use metallic in the upper looper only on the serger.
Ribbon:	This is a soft, supple rayon or silk woven ribbon, 1/16 inch or 1/8 inch wide, that can be used on conventional sewing machines. A braiding foot helps direct the ribbon under the needle as it passes through. It can also be couched down by zigzagging with clear thread.
Texturized (wooly) nylon:	This is also good for use on sergers. Its fluffiness helps give good coverage, and it is especially nice for stretchy seams.
Crochet cotton, pearl cotton, fine two-ply yarn:	These can be used for decorative effects on the regular sewing machines, as well as the serger, when threaded in the upper looper.

DECORATIVE THREAD TIPS:

- When using decorative threads, fill several bobbins before you start, so a large project won't have to be interrupted.
- Take advantage of the wonderful variety of thread products, and let them inspire your sewing.

All About Thread...

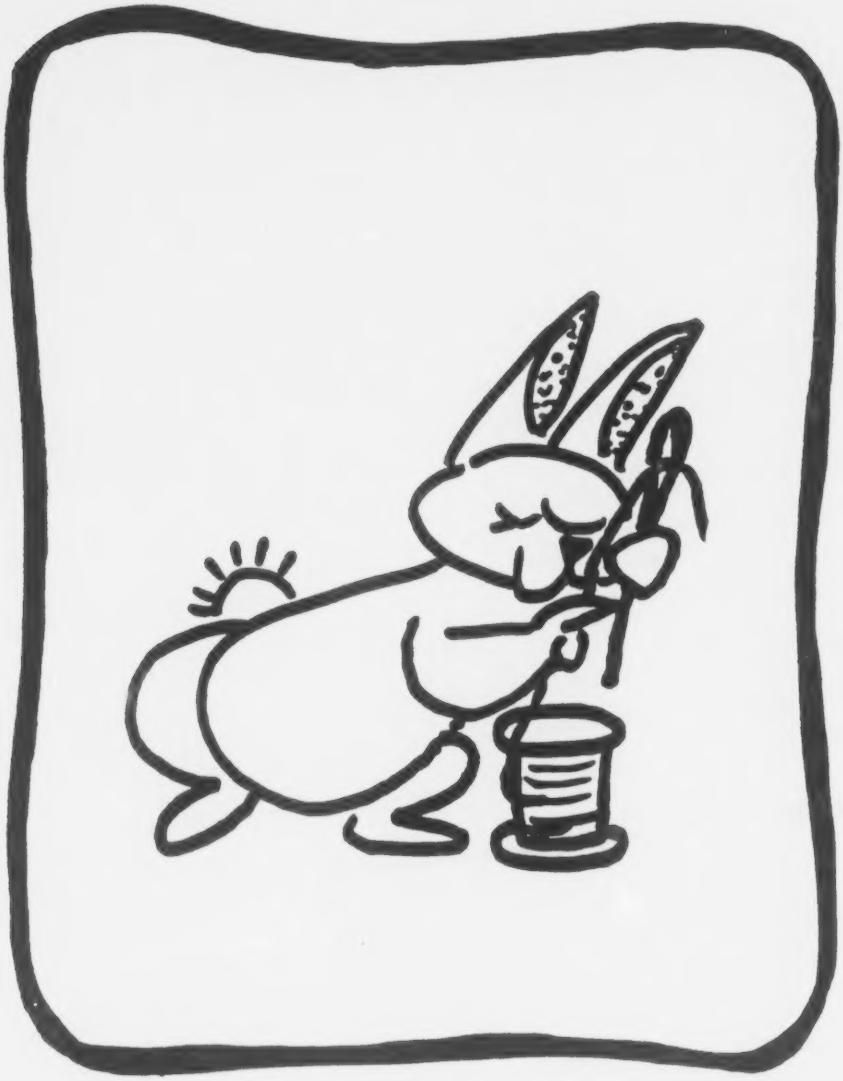
Remember to buy your thread, as well as other notions, when you purchase your fabric.



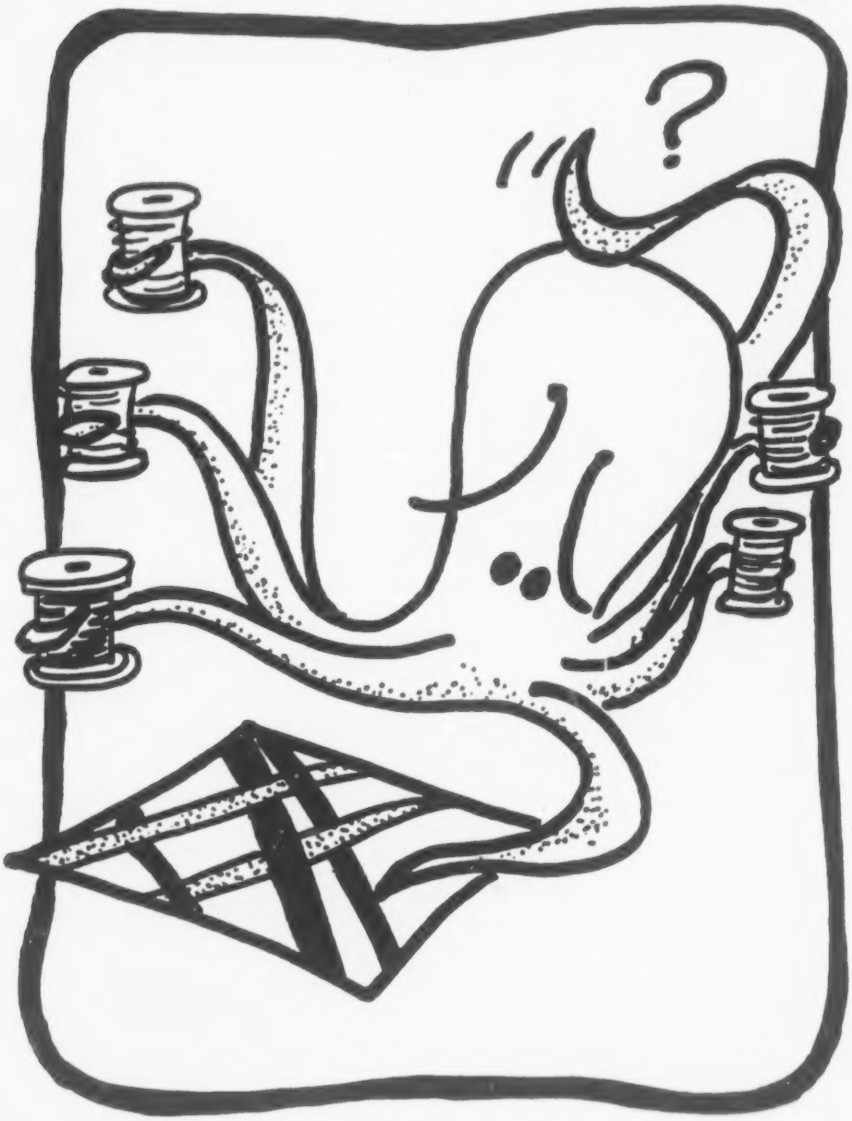
**To prevent tangling,
use only 18 to 24 inches of thread
when sewing by hand.**

If your machine thread breaks or the needle comes unthreaded, is your:

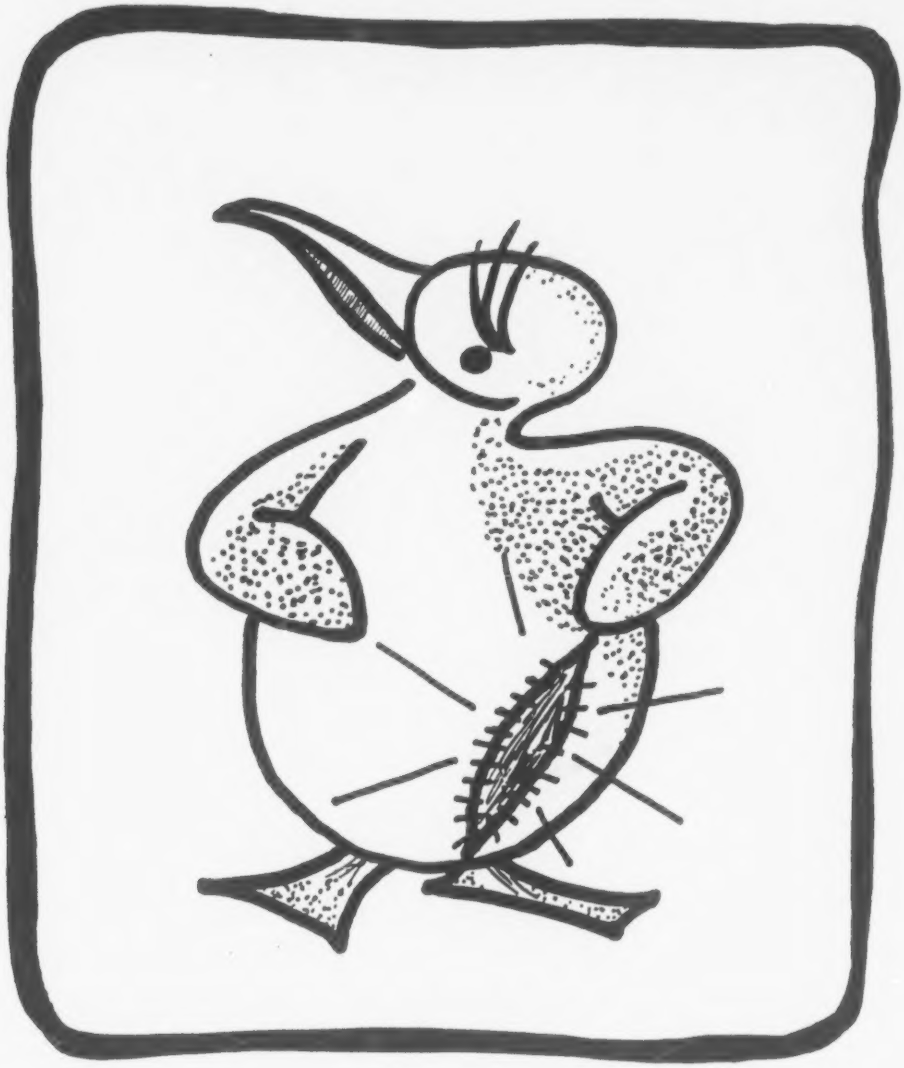
- **Machine threaded correctly?**
- **Needle inserted properly?**
- **Bobbin inserted correctly?**
- **Take-up lever in the correct position?**



Cut thread diagonally
for easy threading.



Match the dominant color in the plaid, stripe, or print. Choose a darker rather than lighter shade.



Buy cotton/polyester thread for knit fabrics to prevent popped or puckered seams.

Name ______________________________ Period __________ Date _________________

ONE THREAD DOESN'T FIT ALL—GENERAL SEWING

Directions: Write the correct type of thread listed below on the line preceding the description.

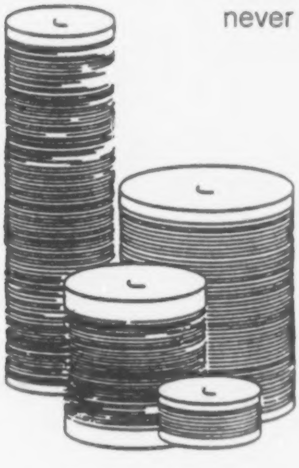
Silk
Mercerized cotton
Long-staple polyester
Cotton-wrapped polyester

_______________ An all-purpose thread that sews nearly all kinds of fabric, except for very lightweight fabrics, leathers, and suedes. It is manufactured with a core of polyester filaments wrapped in cotton. The polyester lends strength and durability, while the softer cotton lets stitches sink into fabric more easily.

_______________ Made with extra-long fibers, it boasts smoothness, sheen, elasticity, durability, and uniformity. It's good on most fabrics, especially those with stretch.

_______________ This is not so easy to find now except in grandma's sewing basket. It is non-shrinking and colorfast, forms soft stitches, and is best used on natural fibers. It is not suited for synthetics or stretch fabrics. Linting and knotting may be a problem since it is made from short fibers. It makes a good bobbin mate for upper decorative threads.

_______________ This is the only natural thread that's a continuous filament. It is lustrous and fine, strong and colorfast, and may be used to sew pure silk and similar couture quality natural fabrics. Because of the cost, it is more often used for handwork, basting, and finishing details. It never leaves an imprint when pressed.



Name ______________________________ Period __________ Date _________________

ONE THREAD DOESN'T FIT ALL—DECORATIVE THREADS

Directions: Write the correct type of thread listed below on the line preceding the description.

Acrylic
Cotton
Crochet or Pearl Cotton
Metallic
Polyester
Rayon
Ribbon
Texturized (wooly) Nylon

______________ Offered in a wide array of vibrant colors, this is silky, lustrous, and versatile. Because it is weaker than regular sewing thread, it should not be used for construction but for top thread adornment. It is especially effective with programmed decorative stitches, monogramming, and software embroidery discs.

______________ This is a thin two-ply, lustrous thread designed for decorative stitching. The heavier 30 weight should be used for close satin stitching, and the finer 60 weight used for embroidery and French "hand sewing."

______________ "Super Sheen," a fine gauge polyester distributed by Pfaff dealers, is ideal for machine embroidery but can also be used for construction.

______________ A recent addition to the market, this is a 50-weight, high-gloss thread designed and distributed by New Home dealers for machine embroidery. It is static-free and easy to use.

______________ Under normal sewing conditions, these threads don't break or shred, as long as the needle eye is large enough. They add a beautiful touch of glitter, and they are durable. Some are thin, and some are textured. They are available in gold, silver, variegated, and other colors. All-purpose thread should be used on the bobbin; use metallic in upper looper only on the serger.

______________ This is soft and supple, rayon or silk, and is 1/16 inch or 1/8 inch wide. It can be used on conventional sewing machines. A braiding foot helps direct the ribbon under the needle as it passes through. It can also be couched down by zigzagging with clear thread.

______________ This is also good for use on sergers. Its fluffiness helps give good coverage, and it is especially nice for stretchy seams.

______________ This can be used for decorative effects on the regular sewing machines, as well as the serger, when threaded in the upper looper.

Name ______________________________ Period __________ Date ________________

ONE THREAD DOESN'T FIT ALL—SPECIALTY THREADS

Directions: Write the correct type of thread listed below on the line preceding the description.

Fusible thread
Serger thread
Quilting thread
Elastic thread
Topstitching and buttonhole twist
Button and carpet thread
Transparent thread

_______________ Slightly heavier than all-purpose thread. To be used for prominent top-stitching, sewing on buttons, shoulder pads, etc.

_______________ A strong cotton thread with a waxy coating to prevent tangling when used in hand-quilting.

_______________ A heavy-duty, cotton-wrapped polyester for hand work on tough fabrics such as upholstery. Its glazed finish prevents abrasion when pulled through thicker fabrics.

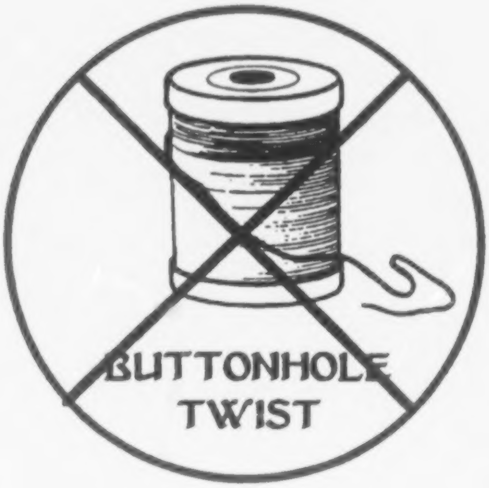
_______________ Used for stretch shirring; it is usually wound by hand onto the bobbin.

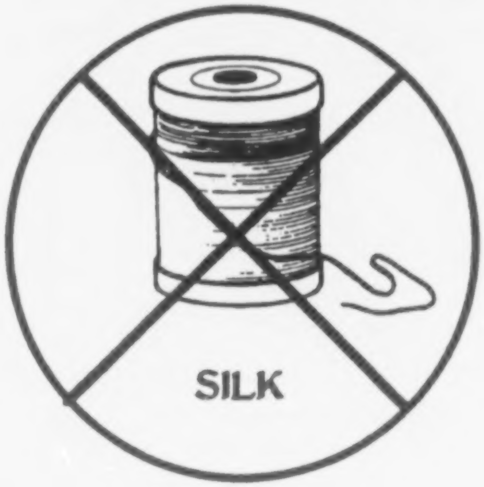
_______________ This has a special coating that melts when pressed with a hot iron. It should be used on the bobbin only. It is helpful for positioning trims, zippers, matching plaids, etc.

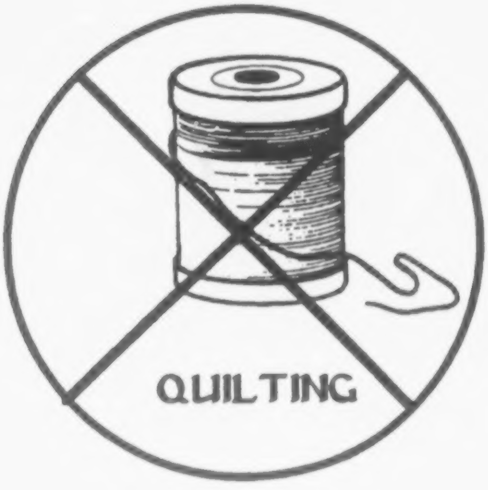
_______________ This is a nylon monofilament thread for invisible stitching. Look for a fine gauge and avoid the wiry coarse type. It can also be used in sergers, but one should avoid continuous use because it has a wearing effect on the loopers. It is mainly used in crafts, machine quilting, appliqué, and ornamental effects.

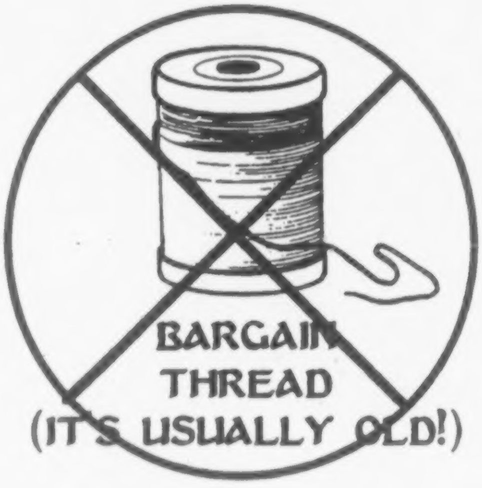
_______________ This thread is spirally wound on cones and tubes for high speed feeding. It is made of two-ply polyester and designed to be less bulky in looped stitches. The cones have high yardage.

Be Sure to Buy General Purpose Thread for Your Sewing Projects! (Dual-Duty or Cotton-Polyester Blend)


BUTTONHOLE
TWIST






BARGAIN
THREAD
(IT'S USUALLY OLD!)

UNIT III: *CONSTRUCTION PREPARATION*

TOPIC B: **SEWING TOOLS AND EQUIPMENT**

OBJECTIVE: The students will be able to choose and use appropriate sewing tools and equipment as they construct their projects.

CONCEPT: Having the correct type and size of sewing tools and equipment can mean the difference between frustration and success. It is always much easier to get the job done when the appropriate equipment is available.

COMPETENCIES:

1. Identify standard sewing tools and equipment used in clothing construction.
2. Select appropriate size and type of hand needles, machine needles, and sewing pins for fabric and purpose.
3. Review safety procedures for machines, sergers, and other sewing equipment.
4. Review sewing machine and serger parts and functions.
5. Thread sewing machine and serger correctly.
6. Demonstrate adequate control of sewing machine, serger, and other equipment.
7. Apply proper procedures for cleaning and maintaining sewing equipment.

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Sewing Tools: Big and Small	A large variety of sewing tools Copies of student list of supplies needed/required
2. Sewing Tools: Big and Small WordSearch	Copies of student activity guide (I-III-72)
3. On Pins and Needles	Overhead transparencies (I-III-78 to I-III-80)
4. Sewing Safety	Copies of student activity guide (I-III-82)
5. Sewing Machine Parts and Functions/Machine Control	Overhead transparencies or posters of machine parts, threading sequence Copies of student activity guides (I-III-86 through I-III-93) Sewing machines, needles, bobbins, thread, fabric pieces
6. The Sewing Machine Book and Video	Copy of book and video Video player
7. Sewing Equipment Bag	Copies of student activity guide (I-III-94 and I-III-95)
8. Serger Parts and Functions/ Machine Control	Overhead transparencies or posters of machine parts, threading sequence Copies of student activity guide (I-III-96) Sergers, thread, fabric pieces
9. Serger Samplers	Copies of student activity guide (I-III-97 and I-III-98)
10. Sewing Equipment Operator's Checklist	Copies of student activity guide (I-III-99)
11. M & M Day	Maintenance check-off list Cleaning supplies: brushes, oil, absorbent rags, paper towels, cleaning solution, etc. Machine instruction manuals M & Ms

ACTIVITIES/OPTIONS

Option 1: **Sewing Tools: Big and Small**
Follow the guidelines given on SEWING TOOLS: BIG AND SMALL and adapt this introduction to the types of sewing equipment required in your particular setting.

See pages 36-41 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 2: **Sewing Tools: Big and Small WordSearch**
Have the students complete the student activity guide, SEWING TOOLS: BIG AND SMALL WORDSEARCH.

Option 3: **On Pins and Needles**
Using the teacher background information and the overhead transparencies, explain to the students about the different kinds and sizes of pins and needles available along with information about the correct use of each type. It would be good to have samples of a large variety of types and sizes for the students to compare. The teacher might take the overhead transparency patterns and enlarge them to poster size to hang in the classroom for reference throughout the year.

See page 39 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 4: **Sewing Safety**
Review the safety procedures/guides that need to be followed as various types of sewing equipment is used with the students. Have the students record these guidelines on the student activity guide, SEWING SAFETY.

Note: For liability purposes, the teacher should also be certain that every student in the class has completed the student activity guide and should require the students to keep them in their folder or tote tray. Then, if an accident should occur, the teacher has proof that the guidelines were presented for the students to follow. This should be done in every class.

Option 5: **Sewing Machine Parts and Functions**
Follow the guidelines provided on pages I-III-84 and I-III-93 for this activity. By using the teaching strategy outlined, two or three things can be taught simultaneously, and the students won't become so bored with the details of sewing machine parts and functions. Several stitching guides have been provided for use with this activity, along with suggestions for additional teaching aids. The machine diagram can be used as a student activity

◆◆◆

ACTIVITIES/OPTIONS

guide as the machine parts and their functions are presented. The teacher can also demonstrate the proper use of the machine as the lesson progresses.

See pages 45-52 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Note: To make the stitching pattern exercises more realistic, the patterns can be traced with a transfer pencil and ironed onto pieces of fabric. A classroom set of the stitching patterns could be used repeatedly and still provide the students a way to demonstrate their ability to control cloth, which feeds through the machine much differently. It also eliminates the problem of dulling machine needles with paper.

Option 6: **The Sewing Machine Book and Video**
As a backup for students who were absent during these machine introduction sessions, use the book and video, THE SEWING MACHINE, developed and produced by Helen Hancey of Granite School District. This book and video introduce the students to the sewing machine parts and their functions, how to thread the machine, and the basic beginnings to sewing construction. The book offers self-help instruction that goes along with the video.

Option 7: **Sewing Equipment Bag**
For a quick and easy, one-day type project, especially for beginning seamsters, have the students make a SEWING EQUIPMENT BAG from the directions provided. This project will reinforce the basic steps of machine control, plus the students will learn how to make a casing, clean finish an edge, insert a drawstring, and use pressing equipment. The student directions can be printed on the front and back of the same sheet.

Option 8: **Serger Parts and Functions/Machine Control**
Use overhead transparencies or enlarged diagrams on poster board of the sergers in your classroom. (Fairly clear diagrams can be found in the instruction manuals.) Number each part you would like the students to be able to identify. Using the enlarged diagrams or transparencies, review the parts of the serger and their functions. Cover a few parts at a time, then stop and give the students an opportunity to run some fabric through the machine to practice controlling the machine. Repeat the procedure until all the parts have been covered. Demonstrate the process of threading the machine for the students. (Diagrams of these procedures will also be in the instruction manuals for enlargement. A diagram of a serger is included as an example of how to prepare for this activity.) Have the students work in pairs to thread the serger.

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ACTIVITIES/OPTIONS

Option 9: Serger Samplers
Have the students follow the directions of the student activity guide, SERGER SAMPLERS, to practice on the sewing machines and the sergers. While the students are working on their samplers, the teacher can have the students demonstrate their ability to thread the sergers.

Option 10: Sewing Equipment Operator's Checklist
Give each student a copy of the SEWING EQUIPMENT OPERATOR'S CHECKLIST and begin having the items listed checked off by the instructor as the tasks are completed.

Option 11: M & M Day (Machine Maintenance)
About once a month, have an "M & M" day in one class to clean and care for the equipment in the textile technology lab. Rotate the day through all classes so everyone learns. When all of the machines have been cleaned, oiled, cared for, and checked off, the class gets M & Ms as a reward.

The teacher will need to introduce the main considerations for care and maintenance, demonstrate the how-tos, supply the equipment, and let the students do the work. The teacher should refer to the specific instruction manuals for the maintenance required. When the students have completed the work, have each student thread and operate the machine, with fabric, he/she has cared for during the maintenance activity.

RESOURCES

Book and Video

Hancey, Helen-Louise, THE SEWING MACHINE, 8664 Snow Mountain Drive, Sandy, UT 84093, 801-942-2502, $29.95

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ASSESSMENT/EVALUATION QUESTIONS

1. Identify standard sewing tools and equipment used in clothing construction.

MATCHING:

_D_	1. Pins used on a woven fabric	A. SEAM RIPPER
_E_	2. Item used for marking fabric	B. SEAM GAUGE
_A_	3. Item that helps you "unpick" a mistake	C. BALL-POINT PINS
_C_	4. Pins used on a knit fabric	D. SHARP PINS
_B_	5. Used as a measuring tool	E. TAILOR'S CHALK

6. "Scissors" are better for cutting fabric than "shears."
A. True
B.* False

7. Rotary cutters may be used on any table or counter top.
A. True
B.* False

8. Shears have longer blades and bent handles so the blade will be flat on the table when cutting.
A.* True
B. False

9. The rotary cutter and mat is a fairly recent invention for use in the textile industry.
A.* True
B. False

10. The rotary cutter and mat are used instead of _________ for cutting out sewing projects.
A. Pins
B.* Scissors
C. Measuring tapes
D. Pinking shears

11. A serger is different than a conventional sewing machine. Put a check by each item listed that is different. (There are four (4) correct answers.)
A.* It takes more than one spool of thread to operate
B. It operates on only one spool of thread
C.* It has a small knife that trims the fabric as it sews
D.* It makes a nice finished edge on the fabric so it doesn't fray
E.* It uses a lot more thread and sews much faster
F. It uses a lot less thread and sews much slower

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ASSESSMENT/EVALUATION QUESTIONS

12. Sergers are used a lot in the sewing industry because:
    A. They can sew so much faster
    B. They can do several operations at once
    C.* Both "a" and "b" are correct
    D. They are so easy to thread

2. Select the appropriate size and type of hand needles, machine needles, and sewing pins for the fabric and purpose.

1. Which of the following might cause skipped stitches?
   A.* Needle inserted incorrectly
   B. Upper tension too tight
   C. Pulling the fabric when stitching

2. The machine needle should always be threaded from:
   A. The front to the back
   B. The side with the short groove
   C.* The side with the long groove

3. If your fabric keeps snagging while you're sewing, the problem probably is:
   A.* Your needle is dull or blunt and you should replace it
   B. You are sewing too fast
   C. Your machine isn't threaded right
   D. Your needle is in wrong

4. If your thread keeps breaking or your machine needle keeps coming unthreaded, it probably means that:
   A. The needle is dull or blunt
   B.* The needle is not in right
   C. The machine isn't threaded right
   D. You are sewing crooked

5. A student is using a size 7 hand needle and finds that it is too small for the task assigned. The student should use a:
   A.* Size 5, because the smaller the number, the larger the needle.
   B. Size 10, because the larger the number, the larger the needle.

6. Sharps are an all-purpose type of hand-sewing needle.
   A.* True
   B. False

ASSESSMENT/EVALUATION QUESTIONS

7. After needles have been removed from the package and used, they should be stored in:
   A. An emery bag
   B. A box with the pins
   C.* A pin cushion

8. Pins and needles should not be left in an emery bag because:
   A. They are not convenient
   B. The points become blunt
   C.* They will rust

9. When replacing a sewing machine needle it is important that the:
   A. Groove side of the needle face the thread
   B. Groove side of the needle face away from the thread
   C. Needle be inserted to the top of the socket
   D.* Both A and C answers are correct

10. If the needle is in the machine wrong, the result is:
    A. Uneven tension
    B.* Thread breaks
    C. Puckered seams

11. If the fabric puckers and pulls at right angles to the stitching, it means:
    A. The tension is too tight
    B. You are sewing too fast
    C.* The needle is blunt
    D. None of the above

12. If your machine is skipping stitches, it could mean that:
    A. The needle is not in correctly
    B. The needle is not the right size for the fabric
    C. The thread is not the right type for the fabric
    D.* All of the above

ASSESSMENT/EVALUATION QUESTIONS

3. Review safety procedures for machines, sergers, and other sewing equipment.

1. You should ALWAYS quickly check your machine to make sure it is on the proper setting BEFORE you begin sewing.
   A.* True
   B. False

2. Always leave your area picked up and your machine turned off.
   A.* True
   B. False

3. A sewing machine is a safe piece of equipment when:
   A. Safety rules are followed
   B. Machines are kept in good working order
   C. The operator remains alert during operation
   D.* All of the above

4. When replacing the needle, the operator's feet should be resting on the foot control lightly.
   A. True
   B.* False

5. When cleaning the machine, the motor should be:
   A. On
   B. On, but feet should be off the foot control
   C.* Off

6. When the machine is not in use:
   A. Raise the presser foot and needle and turn off the motor
   B.* Lower the presser foot and needle and turn off the motor
   C. Lower the presser foot, raise the needle, and turn off the motor

4. Review sewing machine and serger parts and functions.

MATCHING:
Group 1:
_B_ 1. Where the bobbin is located
_A_ 2. Allows for a very small stitch or large stitch
_D_ 3. Needs to be in highest position every time you begin and end a seam
_C_ 4. Provides a way of raising or lowering the needle manually

A. STITCH LENGTH CONTROL
B. BOBBIN CASE
C. HAND WHEEL
D. THREAD TAKE-UP LEVER

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ASSESSMENT/EVALUATION QUESTIONS

Group 2:

_D_ 5. Supports fabric during sewing; has lines on it and an oval hole where the needle goes through

_C_ 6. Holds fabric against the feed system; snaps or screws on and off

_B_ 7. Thread must be on one side of this metal piece

_A_ 8. Is located on the back of the machine; lets you raise and lower the presser foot

A. PRESSER FOOT LEVER
B. TENSION CONTROL
C. PRESSER FOOT
D. NEEDLE PLATE

Group 3:

_F_ 9. Lowers and raises the feed-dog

_B_ 10. Holds the bobbin; allows the bobbin to turn and form the stitch; provides bobbin thread tension

_E_ 11. Moves fabric along as you sew

_C_ 12. Holds the bobbin while winding it

_A_ 13. Holds the thread inside the machine

_D_ 14. Provides tension on the thread when winding the bobbin

A. BOBBIN
B. BOBBIN CASE
C. BOBBIN WINDER SPINDLE
D. BOBBIN WINDER TENSION
E. FEED DOG
F. FEED DOG CONTROL KNOB

Group 4:

_J_ 15. Turns the light off and on

_I_ 16. Stops needle movement during bobbin winding

_H_ 17. Controls the movement of the take-up lever and needle; can be controlled by power or by hand; should always be turned toward you

_G_ 18. Controls how fast the machine sews

G. FOOT CONTROL
H. HANDWHEEL
I. HANDWHEEL RELEASE
J. LIGHT SWITCH

Group 5:

_N_ 19. Moves the needle to different positions: center, right, and left

_M_ 20. Fits around the feed dogs; the needle goes through it; has a seam guide on it

_L_ 21. Holds the needle in place

_K_ 22. Carries the thread and pierces the fabric

K. NEEDLE
L. NEEDLE CLAMP
M. NEEDLE PLATE
N. NEEDLE POSITION

ASSESSMENT/EVALUATION QUESTIONS

Group 6:

_P_ 23. Holds fabric in place while you sew
_R_ 24. Allows the machine to stitch backward
_Q_ 25. Lifts and lowers the presser foot
_O_ 26. Turns sewing machine on or off

O. POWER SWITCH
P. PRESSER FOOT
Q. PRESSER FOOT LEVER
R. REVERSE CONTROL

Group 7:

_S_ 27. Holds spool of thread in place
_V_ 28. Sets width of the zigzag stitch
_T_ 29. Sets the length of the stitch
_U_ 30. Shows you which type of stitch the machine will sew

S. SPOOL PIN
T. STITCH LENGTH CONTROL
U. STITCH PATTERN SELECTOR
V. STITCH WIDTH CONTROL (ZIGZAG CONTROL)

Group 8:

_Y_ 31. Holds the thread in place on sewing machine
_X_ 32. A place to cut the thread(s) without using scissors
_Z_ 33. Adjusts the tension on the thread as required for a particular project
_W_ 34. Pulls thread from the spool

W. TAKE-UP LEVER
X. THREAD CUTTER
Y. THREAD GUIDES
Z. THREAD TENSION CONTROL

35. Which part of the machine moves the fabric through automatically?
A.* Feed dogs
B. Spool pin
C. Tension control
D. Bobbin case

36. Where should both upper thread and bobbin thread be when you begin to sew to avoid tangles?
A.* Back behind the presser foot
B. Under the feed dogs
C. Around bobbin winder
D. In front of the presser foot

37. What forms a stitch on the sewing machine?
A. Bobbin winder tangles the thread
B.* Upper and bobbin threads lock
C. Bobbin thread goes through the needle
D. Single chain stitch from the top thread

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ASSESSMENT/EVALUATION QUESTIONS

38. You should backstitch about how many stitches:
    - A.* 3-5 stitches
    - B. 15-20 stitches
    - C. 1-2 stitches
    - D. It doesn't really matter

39. Sergers have the capability of going really fast. Therefore you should:
    - A. Go slow enough to be in control at all times
    - B. Go as fast as the serger will
    - C. Go at a steady pace
    - D.* Both A and C answers are correct

40. When you have finished serging a seam, you should:
    - A. Cut the thread off right by the needle
    - B.* Leave a thread tail about 3 to 4 inches long
    - C. Leave a thread tail about 10 to 12 inches long

41. On very heavy fabrics, it is best to serge:
    - A. Both pieces at once
    - B.* One piece at a time
    - C. It won't make any difference because the serger is tough

42. As you guide the fabric through the serger with your fingers, it is important not to pull the fabric through or hold the fabric back.
    - A.* True
    - B. False

43. When you have finished with the serger, you should:
    - A. Leave the machine on and clean the serger area
    - B.* Turn the serger off and clean the serger area
    - C. Turn the serger off and leave your scraps by the machine

44. Sergers are great, but you have to be _______ when using them.
    - A. Fast
    - B. Mellow
    - C.* Cautious

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ASSESSMENT/EVALUATION QUESTIONS

5. Thread sewing machine and serger correctly.

1. When turning the hand wheel on your sewing machine, you should always turn it:
   A.* Toward you
   B. Away from you
   C. It doesn't matter

2. When bringing the bobbin thread up, you should hold the top thread and:
   A. Thread the bobbin thread through the hole in the needle plate
   B. Use the power peddle
   C.* Turn the hand wheel one full rotation (needle goes all the way down and then back up), then gently tug on the top thread
   D. Any of the above will work

3. A well-balanced tension produces a stitch that:
   A. Pulls to the back
   B. Is loose on the top for stretch
   C. Has loops on the bottom side
   D.* Appears the same on both sides

4. If stitches are NOT flat on both sides of fabric, or if there are loops on either side, you should check which of the following:
   A. Presser foot
   B. Bobbin
   C. Stitch length
   D.* Tension and threading

5. New serger threads can be tied to the old threads and pulled through without unthreading the machine.
   A.* True
   B. False

6. Threading a serger is __________ than threading a sewing machine.
   A. Easier
   B.* Harder
   C. About the same

7. When tying new threads on the serger, it is best to make:
   A. A large knot so it doesn't come undone
   B.* A very small square knot about three inches from the end
   C. A very small slip knot over the previous thread

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ASSESSMENT/EVALUATION QUESTIONS

6. Demonstrate adequate control of sewing machine, serger, and other equipment.

1. Backstitching at the beginning and ending of your seams will secure them.
   A.* True
   B. False

2. You should backstitch about 3/4 to 1 inch at the beginning of every seam.
   A. True
   B.* False

3. To pivot stitch means to leave the needle in the fabric, lift the presser foot, turn the fabric, lower the presser foot, and then continue sewing.
   A.* True
   B. False

4. You should use the pivoting method when:
   A. Sewing seams
   B. Sewing hems
   C.* Sewing corners

7. Apply proper procedures for cleaning and maintaining sewing equipment.

1. When replacing a sewing machine needle it is important that the:
   A. Groove side of the needle face the thread
   B. Groove side of the needle face away from the thread
   C. Needle be inserted to the top of the socket
   D.* Both A and C answers are correct

2. Lint in the machine should be:
   A. Ignored—"it does no harm or no good"
   B. Left to collect oil and help the machine run smoothly
   C.* Removed regularly to prevent build-up

3. Each school sewing machine should be cleaned thoroughly:
   A. Every day
   B. Once a week
   C.* Once a month
   D. Once a year

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ASSESSMENT/EVALUATION QUESTIONS

4. Your machine is making an unusual noise when you are stitching. You should:
   A. Check to see that the bobbin is in correctly
   B. Check to see that the needle is all the way in and straight
   C. Check the threading
   D.* All of the above

5. To clean starch or sizing from a noncoated soleplate on an iron, rub the spots with:
   A. #3 steel wool
   B.* Paste made from scouring powder and water
   C. Vinegar

6. If melted plastic or man-made (synthetic) fibers stick to the iron, one should NOT try to remove them by:
   A.* Cooling the iron, rubbing the iron several times over wax paper, and removing any remaining residue with scouring powder.
   B. Heating the iron until the residue softens, scraping it off as much as possible with a thin piece of wool, and then using scouring powder to remove any remaining residue.
   C. Heating the iron until it is slightly warm, rubbing the iron several times over waxed paper sprinkled with salt, and then wiping it off.

7. To avoid mineral build-up, steam irons should be filled with:
   A. Hot water
   B. Tap water
   C.* Distilled water

8. When making machine adjustments, the machine operator should:
   A. Always call the clothing and textiles teacher
   B.* Make only the adjustments for which training has been given
   C. Try to make any adjustments that are needed

9. Whose responsibility is it to see that the sewing machine is kept in good condition?
   A. The shop teacher
   B. The clothing and textiles teacher
   C. The student operators
   D.* Both B and C answers are correct

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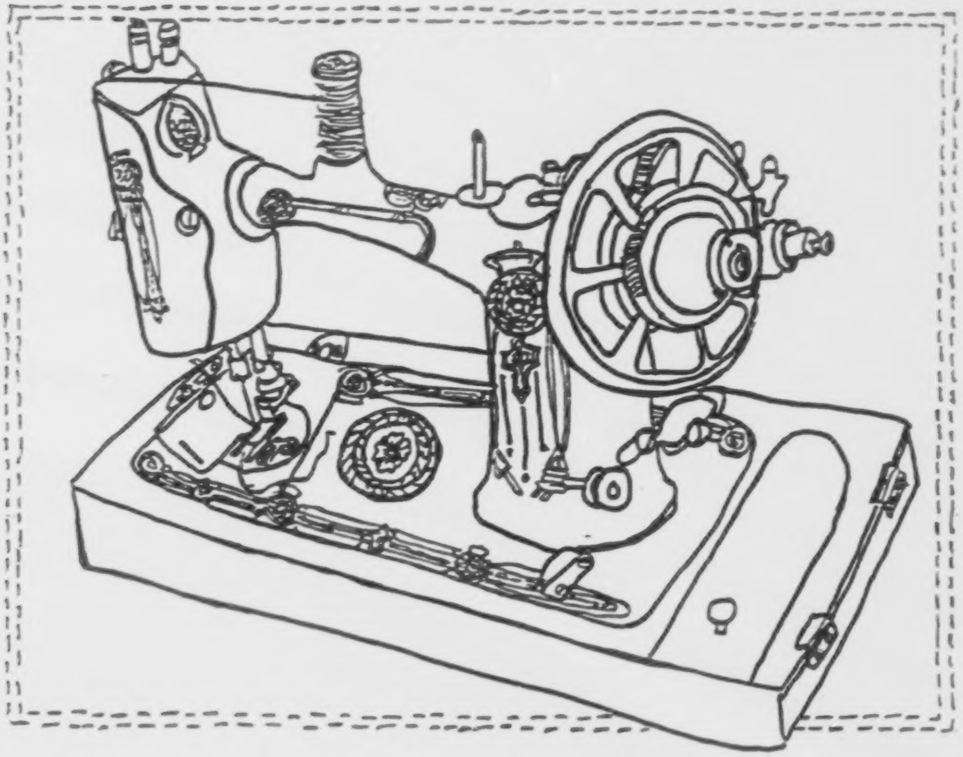
ASSESSMENT/EVALUATION QUESTIONS

10. Which of the following problems could be fixed by the student operator?
    A. Improper threading
    B. Blunt needle
    C. Needle in backwards
    D.* All of the above

11. Which of these practices might damage or reduce the efficiency of a sewing machine?
    A. Applying a drop of oil at each oiling point
    B.* Leaving thread ends in the machine
    C. Removing the throat plate to clean the underside of the machine

12. When adjusting the upper tension, the presser foot:
    A.* Should be in the down position
    B. Should be in the up position
    C. Can be in either the down or up position



SEWING TOOLS—BIG AND SMALL

Prepare the list of the small sewing supplies and equipment each student needs to bring to use in class. Give each student a copy of the list and have examples of various types of small sewing tools and equipment ready to display and discuss. Show each piece of equipment to the students and explain how each piece is used. If necessary, pass the equipment around for more cursory inspection. At the same time, the teacher may also display examples of poor quality or inferior equipment so the students don't make undesirable purchases.

An example of required sewing supplies might be:

- Sharp scissors or shears
- Dressmaker, silk, or ball-point pins
- Pin cushion
- Measuring tape
- Adjustable seam gauge
- Seam ripper
- Hand needles (sharp, size 7-8)
- Washable marking pen
- Dressmaker's pencil
- Safety pins

Also use this opportunity to show the students some other types of supplies that they may be using and choose to purchase but that they are not required to bring. Examples of these might be:

- Quick snips or thread nippers
- Bee's wax
- Tailor's chalk or tracing wheel and paper
- Point turner
- Thimble

Be sure to have the students put their names on each piece of equipment they bring to school. Remind them that all of the required supplies do not have to be new as long as they are functioning properly.

Now introduce and/or review the larger pieces of sewing equipment that will be used, including:

- Sewing machines
- Sergers
- Rotary cutters and mats
- Ironing and pressing equipment
- Other ________________

Note: These example lists only deal with tools and equipment. They do not include other items that might be necessary for your program, such as hangers, file folders, basting thread, etc.

NAME______________________________ PERIOD_____ DATE_____________

SEWING TOOLS: BIG AND SMALL WORDSEARCH

Directions: Circle the following sewing tools and aids in the letter grid. The words may appear down, across, or diagonally. Then decide which of the groups each sewing tool belongs to and label it with the appropriate letter.

1. _____ tape measure
2. _____ straight pins
3. _____ water soluble pen
4. _____ scissors
5. _____ seam ripper
6. _____ seam gauge
7. _____ iron
8. _____ shears
9. _____ pin cushion
10. _____ presscloth
11. _____ needle
12. _____ tailor's chalk
13. _____ seam roll
14. _____ rotary cutter
15. _____ serger
16. _____ pressing ham
17. _____ sewing machine
18. _____ point turner
19. _____ tape measure
20. _____ thread

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A W K D Q Q V N N P X W Q K P R E S S C
K T S R T T H F C N Q H K S S R Q I H L
N O I H S U C N I P F N T W I D W A N O
R O W N V K N A C T V R X I Q F I F M T
F L A K N G A C E G A U G M A E S J K H
F S C I S S O R S I U K X P X I V X M C
U B W Y W Y S N G P L I S G J Y G H A R
C F T U W E V H O L L O R M A E S Y H W
X Q E I L D T N J S M D E O Q M J K G S
N V B W D P E O L W A X T Q N L T P N R
A W Q V I S R A E H S E B N N E Y Y I G
T Y M N I H A G V J D T I K D H D Y S G
A I S C M R E N R U T T N I O P K K S S
I X D B S B O I T E P Y V D W O L H E I
L J S H B T I N A H R U V F Y H I N R N
O M A H M O O B R B R L C H A L K D P W
R K C Q P R V E C F H E V C T Q C G O A
S K J W I S E W I N G M A C H I N E Q T
C X S C E X O R B E J E Q D R L D I C N
H H N Q M I A X C T S P K M Q R S X Y E
A L W A T E R S O L U B L E P E N R V M
L T A H Q G B J P J Y N L S W Q I H S P
K I R R E T T U C Y R A T O R V D J F I
B P V D M U A Y K U I J I H X D D S V U
I X E L R L R Y O V N E E D L E X C T Q
D K A V O E K I Y O X J N T G H A J V E
S I U L P E G M R I P P E R P R T L S P
E F J P Y P V R E T A P E M E A S U R E
A W I U J L X X E E T G I T R S W J X W
M R I H W H H A U S C F H M F W B O I D
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A. MEASURING TOOLS

B. CUTTING TOOLS

C. MARKING TOOLS

D. PRESSING TOOLS

E. STITCHING TOOLS

F. PINNING TOOLS

(There are two extra words hidden in the grid—can you find them?)

NAME______________________________ PERIOD_____ DATE____________

SEWING TOOLS: BIG AND SMALL WORDSEARCH

Directions: Circle the following sewing tools and aids in the letter grid. The words may appear down, across, or diagonally. Then decide which of the groups each sewing tool belongs to and label it with the appropriate letter.

1. __**A**__ tape measure
2. __**F**__ straight pins
3. __**C**__ water soluble pen
4. __**B**__ scissors
5. __**B**__ seam ripper
6. __**A**__ seam gauge
7. __**D**__ iron
8. __**B**__ shears
9. __**F**__ pin cushion
10. __**D**__ presscloth
11. __**E**__ needle
12. __**C**__ tailors chalk
13. __**D**__ seam roll
14. __**B**__ rotary cutter
15. __**E**__ serger
16. __**D**__ pressing ham
17. __**E**__ sewing machine
18. __**D**__ point turner
19. __**A**__ tape measure
20. __**E**__ thread

A	W	K	D	Q	Q	V	N	N	P	X	W	Q	K	P	R	E	S	S	C
K	T	S	R	T	T	H	F	C	N	Q	H	K	S	S	R	Q	I	H	L
N	O	I	H	S	U	C	N	I	P	F	N	T	W	I	D	W	A	N	O
R	O	W	N	V	K	N	A	C	T	V	R	X	I	Q	F	I	F	M	T
F	L	A	K	N	G	A	C	E	G	A	U	G	M	A	E	S	J	K	H
F	S	C	I	S	S	O	R	S	I	U	K	X	P	X	I	V	X	M	S
U	B	W	Y	W	Y	S	N	G	P	L	I	E	G	J	Y	G	H	A	R
C	F	T	U	W	E	V	H	O	L	L	O	R	M	A	E	S	Y	H	W
X	Q	E	I	L	D	T	N	J	S	M	D	E	O	Q	M	J	K	G	S
N	V	B	W	D	P	E	O	L	W	A	X	T	Q	N	L	T	P	N	R
A	W	Q	V	I	H	G	S	R	A	E	H	S	E	B	N	N	E	I	Y
T	Y	M	N	I	H	A	G	V	J	D	T	I	K	D	H	D	Y	S	G
A	I	S	C	M	R	E	N	R	U	T	T	N	I	O	P	K	K	S	S
I	X	D	B	S	B	O	I	T	E	P	Y	V	D	W	O	L	H	E	I
L	J	S	H	B	T	E	I	A	H	R	U	V	F	Y	H	I	N	R	N
O	M	A	H	M	G	O	B	R	B	R	L	C	H	L	O	P	D	P	W
R	K	C	Q	R	Z	V	E	C	F	H	E	V	C	T	Q	C	G	E	A
S	K	J	E	X	S	E	W	I	N	G	M	A	C	H	I	N	E	Q	T
C	X	S	C	E	X	O	R	B	E	J	E	Q	D	R	L	D	I	C	N
H	H	N	Q	M	I	A	X	C	T	S	P	K	M	Q	R	S	X	Y	E
A	L	W	A	T	E	R	S	O	L	U	B	L	E	P	E	N	R	V	M
L	T	A	H	Q	G	B	J	P	J	Y	N	L	S	W	Q	I	H	S	P
K	I	R	R	E	T	T	U	C	Y	R	A	T	O	R	V	D	J	F	I
B	P	V	D	M	U	A	Y	K	U	I	J	I	H	X	D	D	S	V	U
I	X	E	L	R	L	R	Y	O	V	N	E	E	D	L	E	X	C	T	Q
D	K	A	V	O	E	K	I	Y	O	X	J	N	T	G	H	A	J	V	E
S	I	U	L	P	E	G	M	R	I	P	P	E	R	P	R	T	L	S	I
E	F	J	P	Y	P	V	R	E	T	A	P	E	M	E	A	S	U	R	E
A	W	I	U	J	L	X	X	E	E	T	G	I	T	R	S	W	J	X	D
M	R	O	Q	T	H	H	A	U	S	C	F	H	M	F	W	B	O	I	D

A. MEASURING TOOLS

B. CUTTING TOOLS

C. MARKING TOOLS

D. PRESSING TOOLS

E. STITCHING TOOLS

F. PINNING TOOLS

(There are two extra words hidden in the grid–can you find them?)

EQUIPMENT
TOOLS

ON PINS AND NEEDLES

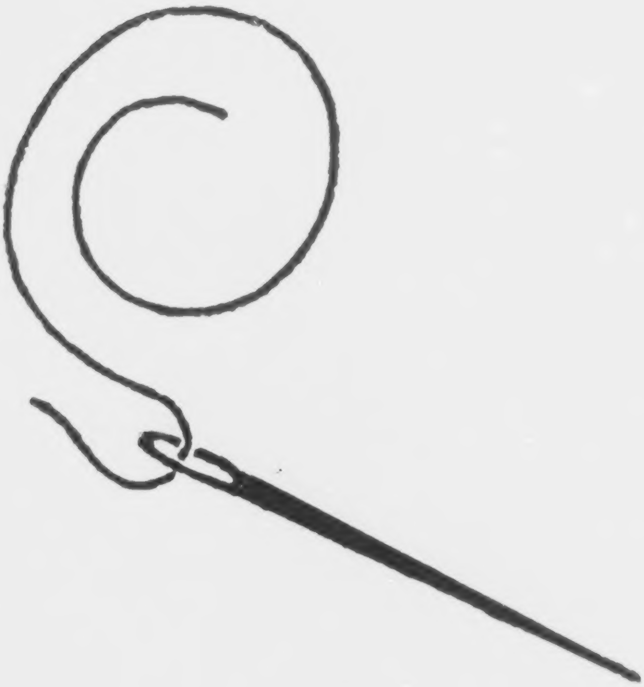
PIN POINTS

- Pins are sized by their length; each digit equals 1/16 inch, so a size 20 pin is 20/16 inch or 1 1/4 inches long.
- Pins are most commonly made of steel or stainless steel because they are rust resistant. However, if left in fabric where there is high humidity, they can become rusty over time.
- Pin points can become dull or bent. Discard any pins that have dull points or bent ends because they snag the fabric when used.
- Seamster pins are the general all-purpose type and can be found in sizes 16, 17, and 20.
- Silk pins have a smaller diameter and are especially suited to lightly woven, finer fabrics.
- Ball point pins were developed in the 1960s when double knits were popular. The tip is slightly rounded so it will slip between the yarns rather than piercing them. They also work well with most woven fabrics.
- Quilting pins are extra long and are especially helpful with thick fabrics like velvet, terry cloth, velour, fleece, and wool.
- A large plastic pin head makes it easier to insert in the fabric, and if lost, recovery is easier.
- Steel "T" pins are a large, heavy-duty pin that would be used for heavy, tightly woven fabrics, such as canvas or upholstery material.
- Many different types of pins are available, but it is important to select the correct pin for the type of fabric you are using.
- A guideline for pin selection: always use the thinnest pin you can on the fabric you are working with to eliminate the possibility of having pinholes left in the finished garment.

ON PINS AND NEEDLES - PAGE 2

HAND-SEWING NEEDLE NOTES

- Hand-sewing needles come in sizes from 1 (the coarsest) to 10 (the finest) and in several types to suit different sewing needs. Packaged assortments are available in sizes 3 to 9 and 5 to10.
- **Sharps** are all-purpose, round-eyed needles of medium length.
- **Betweens** are short, round-eyed needles used for very fine sewing.
- **Milliners** are round-eyed, long and slender needles used for basting, hand-shirring, and similar tasks.
- **Crewels** are medium-length needles with long eyes that make threading easy, and they can carry several strands of thread as used for embroidery.
- **Calyx-eyed** needles are open at the top for quick threading.



ON PINS AND NEEDLES - PAGE 3

MACHINE NEEDLE NOTES

- Machine needles have two sizing systems: European and American. The needles manufactured within the European system are numbered from 60 to 120, with the numbers based on the diameter of the needle. The needles manufactured in the American system are numbered from 8 to 21.

- Some needle packages have both sets of numbers to avoid confusion. The size equivalents most commonly used are:

	American	European	
For light, shear fabrics:	8	60	
	10	70	
For medium weight fabrics:	12	80	
	14	90	
For heavy weight fabrics:	16	100	(Note: These cannot be used in the serger.)
	18	110	
For very heavy weight fabrics:	20	120	

The lighter the fabric, the smaller the size (number) needle you need; the heavier the fabric, the larger the size needed. For most clothing fabrics, sizes 12/80 or 14/90 will serve your needs.

- Needles should be changed after sewing two or three garments or immediately after hitting a pin. A bent, blunt, or burred needle can cause damage to the fabric.

- **Ball-point** needles are used for sewing on knits because the rounded tip allows the needle to pass between threads instead of penetrating them.

- **Stretch** needles are designed to prevent skipped stitches while sewing on stretch fabrics.

- **Jeans or denim** needles are for sewing tightly woven fabrics and fabrics with a heavy finish. They are only available in the larger sizes.

ON PINS AND NEEDLES - PAGE 4

MACHINE NEEDLE NOTES

- **Wing** needles are designed for decorative hemstitching. They push threads apart, creating a hole in crisp fabrics, such as linen. The needle shaft is like two wings projecting from either side of the eye. They come in larger sizes.

- **Wedge** needles are shaped like a wedge with sharp edges. They are used for sewing leathers and vinyls. The sharp edges cut the fabric and allow the needle to feed through easily.

- **Twin or double** needles are used for decorative sewing, topstitching, and pin tucks. Two needles are mounted on a single shank. They are only available for use with light to medium weight fabrics.

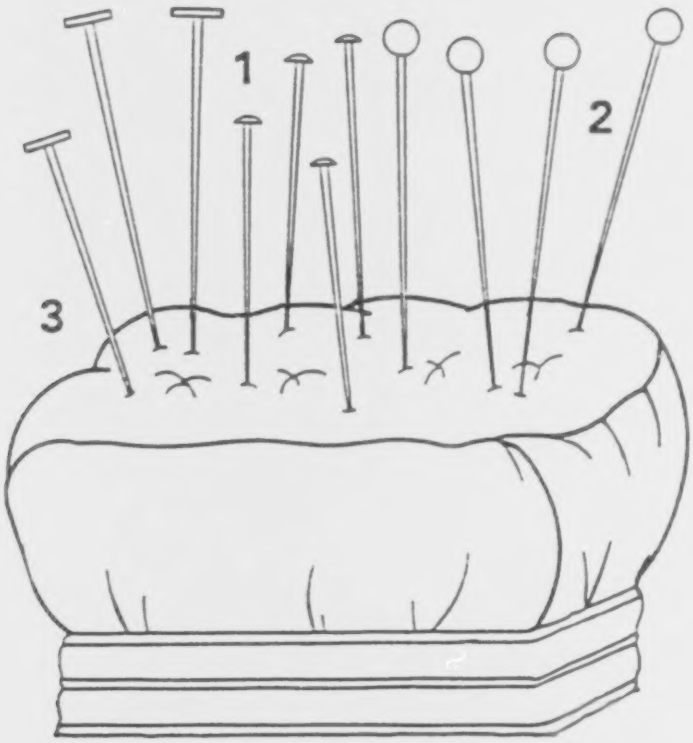
- **Self-threading or handicap** needles are for people who have difficulty threading ordinary needles. The eye has a slot cut on a slant so thread can slide down the needle shaft until it slips into the eye.

- The sewing machine needle is sometimes the source of grievance for the beginning seamster. If you discover you are having any of the following stitching problems, check the needle.

Problem	Cause
Fabric snagged	Dull or blunt needle
Needle unthreads or thread breaks	Needle is not correctly placed in machine
Stitches skipped	Incorrectly placed needle
Stitches cut fibers	Standard needle needs to be replaced with ball-point needle
Stitches don't form correctly	Needle is not correctly placed in machine

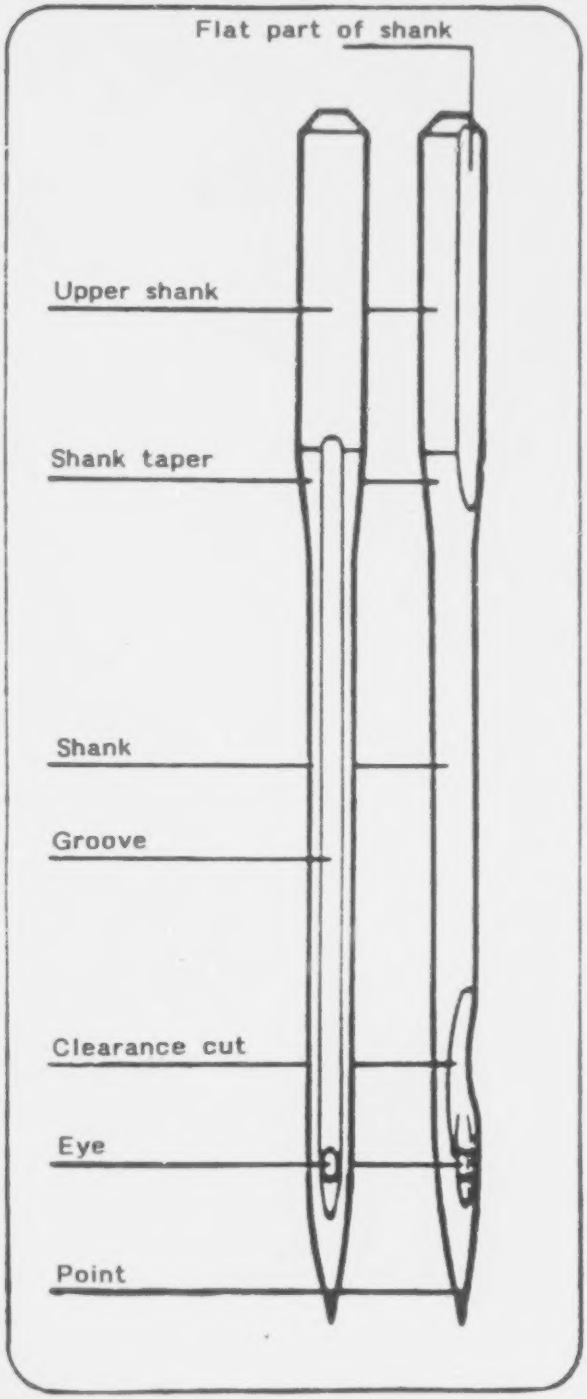
- **Inserting a sewing machine needle** requires that you pay particular attention to the direction you place it in the presser bar. The side of the needle with the longest groove always faces toward the thread. This groove provides a place for the thread to rest when it goes down in the needle to the lower thread in the bobbin case for interlocking stitches.

PIN POINTS

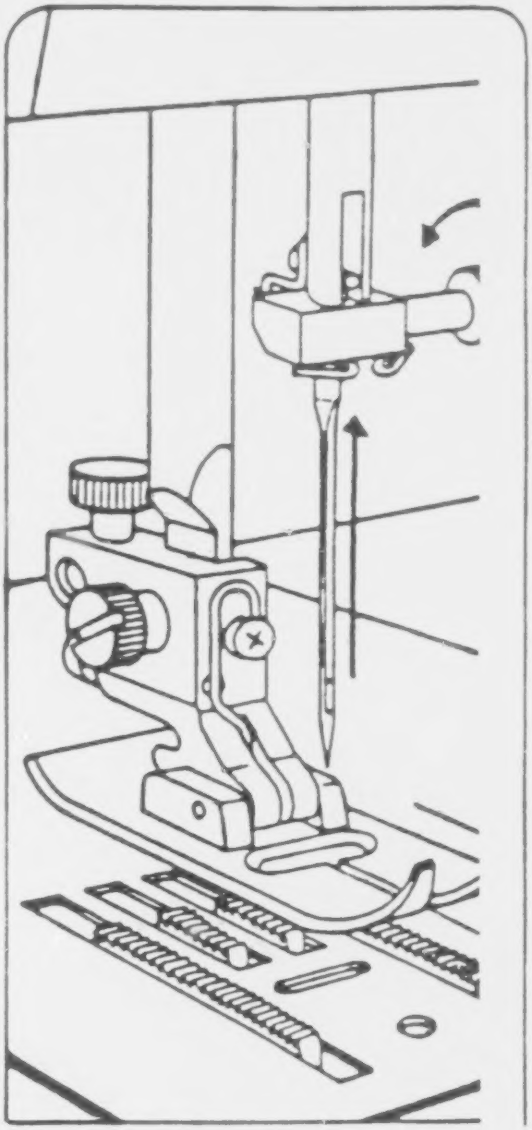


1	SEAMSTER PINS	The general all-purpose type of pin.
	SILK PINS	Are smaller in diameter and especially suited to finer fabrics.
	BALL-POINT PINS	Have a slightly rounded tip so they will slip between the yarns.
	QUILTING PINS	Are extra long for use with thick fabrics.
2	PLASTIC HEAD PINS	Make it easier to insert in the fabric. Available in several lengths.
3	"T" PINS	Are large, heavy-duty pins for heavy, tightly woven fabrics.

PARTS OF THE NEEDLE


Flat part of shank
Upper shank
Shank taper
Shank
Groove
Clearance cut
Eye
Point

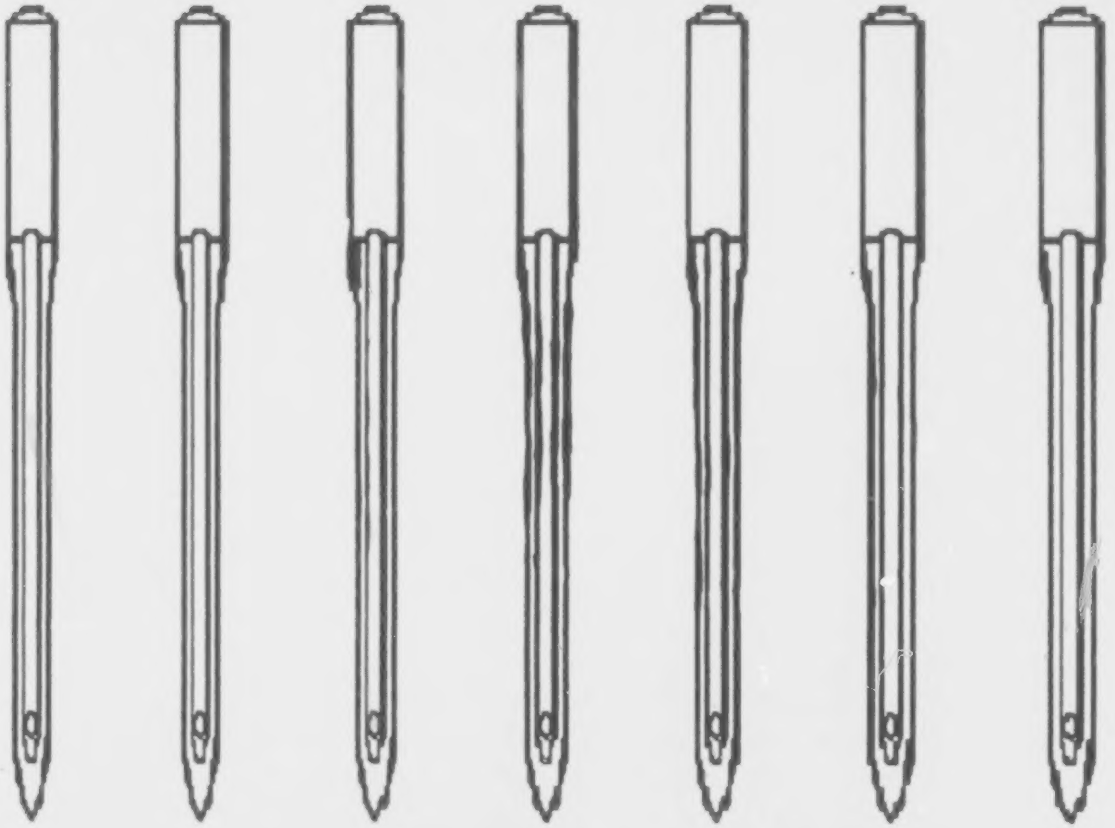
INSERTING THE NEEDLE



Always insert the needle with the groove facing the thread. Generally this is toward the front of the machine.

SEWING MACHINE NEEDLE SIZES

AMERICAN:	8	10	12	14	16	18	20
EUROPEAN:	60	70	80	90	100	110	120



USE FOR:

LIGHT/SHEER FABRIC

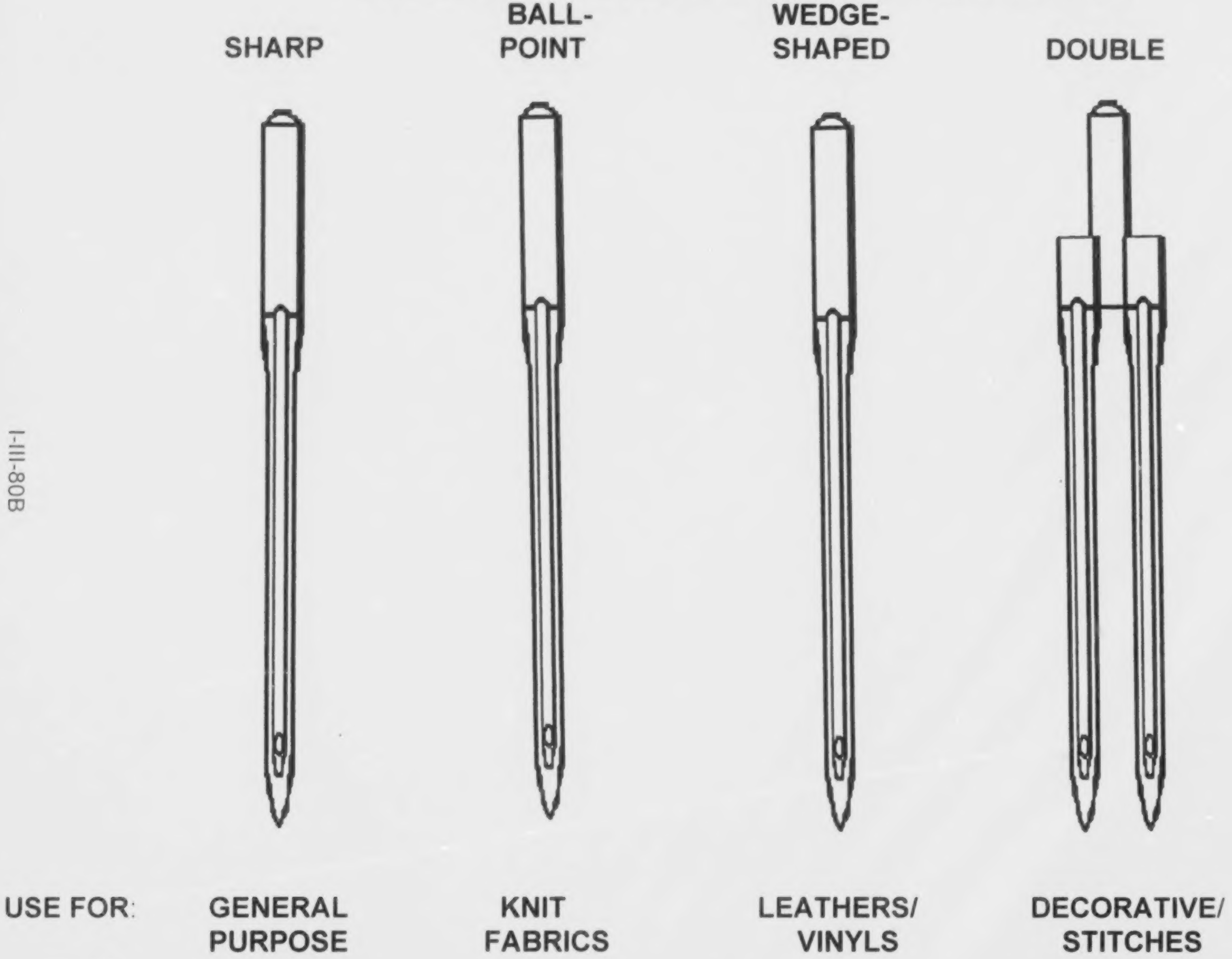
MEDIUM WEIGHT FABRIC

HEAVY WEIGHT FABRIC

VERY HEAVY FABRIC

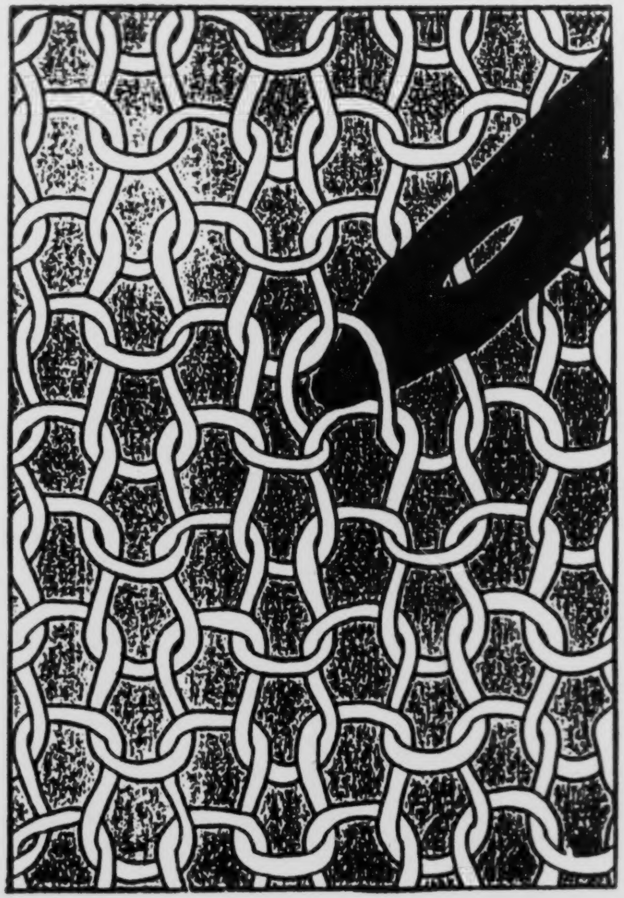
I-III-80A

TYPES OF SEWING MACHINE NEEDLES

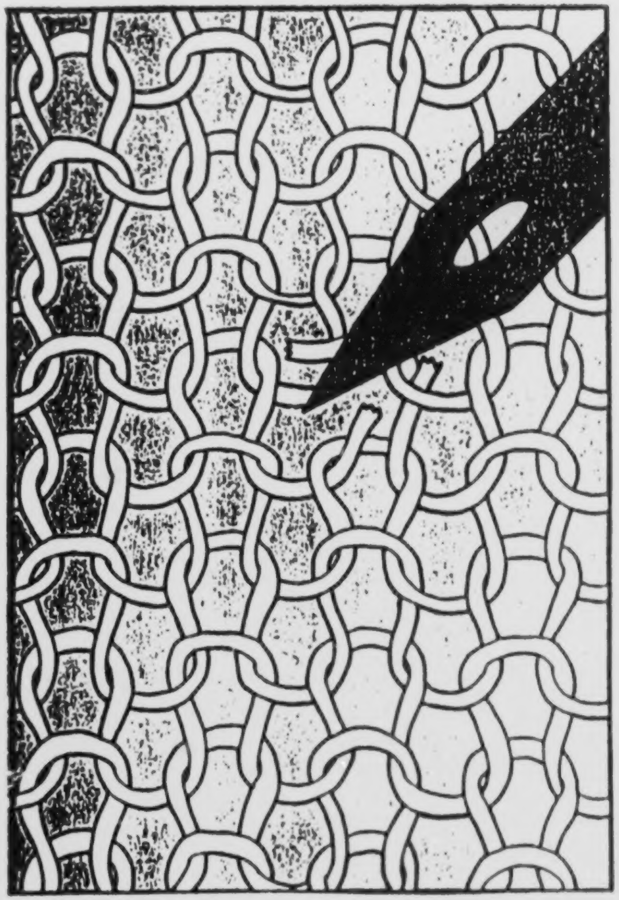

SHARP
BALL-POINT
WEDGE-SHAPED
DOUBLE
USE FOR:
GENERAL PURPOSE
KNIT FABRICS
LEATHERS/ VINYLS
DECORATIVE/ STITCHES

BALL-POINTS OR SHARPS???

Ball-point pins and needles go between fibers and prevent damage.



Sharp pins and needles can pierce fibers and damage fabric.



SEWING SAFETY

Small Tools

- Keep pins in a pin cushion—never in the mouth or clothing.
- When not in use, keep shears and scissors closed.
- Between uses, keep the points of the scissors or shears facing away from you.
- When passing a sharp object to another person, always pass the handle first.

Sewing Machine

- Using both hands, move the machine carefully.
- Keep the sewing machine cord out of people's way.
- Use a slow speed when learning how to operate the machine.
- Keep your fingers away from the needle.
- In case the needle breaks, keep your face away from the machine while sewing.
- Stitch carefully over pins.
- Unplug the cord from the outlet or disconnect the machine cord when not in use.
- Close the machine carefully or replace its cover when you are finished sewing.

Iron

- Don't touch a hot iron except on the handle.
- Keep your fingers and face away from the steam path.
- Situate the iron cord so the iron won't be accidentally pulled off the ironing board.
- Check the temperature setting before placing on fabric.
- Rest the iron on its heel, in a stand, or on the pad when not in use.
- Unplug the iron when finished; empty any water left in it.

Rotary Cutter and Mat

- Always cover the blade after cutting.
- Keep fingers on the plastic ruler.
- Always use the correct type of mat with cutters.

Serger

- Sew slowly so you are in total control.
- Leave a 3- to 4-inch tail of thread at the end of each stitching.
- Remove ALL pins before serging—ALWAYS!

Name________________________________ Period______ Date________________

SEWING SAFETY

*****Careful** and **knowledgeable** use of equipment will help prevent **accidents**.***

List some safety information that pertains to the following:

ROTARY CUTTERS

1 - ____
2 - ____
3 - ____

CUTTING MATS

1 - ____
2 - ____

IRONS

1 - ____
2 - ____
3 - ____

SERGERS

1 - ____
2 - ____
3 - ____

SEWING MACHINE

1 - ____
2 - ____

List the three (3) most common injuries and the ways to prevent them:

1 - ______________________ ______________________
2 - ______________________ ______________________
3 - ______________________ ______________________

Procedures to follow in case of an accident:

____

____

KEEP SEWING AREA AS FREE AS POSSIBLE FROM PERSONAL BELONGINGS
(book bags, purses, books, etc.)

Name________________________________ Period______ Date________________

SEWING SAFETY

*****Careful** and **knowledgeable** use of equipment will help prevent **accidents**.***

List some safety information that pertains to the following:

ROTARY CUTTERS

1 - _ ALWAYS COVER THE BLADE AFTER CUTTING_____________________
2 - _ KEEP FINGERS ON PLASTIC RULER ______________________________
3 - _ ALWAYS USE ON OLFA TYPE MAT ________________________________

CUTTING MATS

1 - _ ALWAYS USE WITH ROTARY CUTTERS ____________________________
2 - _ KEEP PINS AWAY FROM CUTTERS AND MATS _____________________

IRONS

1 - _ CHECK TEMPERATURE SETTING BEFORE APPLYING TO FABRIC _____
2 - _ RETURN TO IRON HOLDER, STAND, OR PAD WHEN FINISHED ____
3 - _ USE EXTRA CAUTION WITH STEAM TO AVOID BURNS ___________

SERGERS

1 - _ SEW SLOWLY SO YOU ARE IN TOTAL CONTROL ___________________
2 - _ LEAVE A 3- TO 4-INCH TAIL OF THREAD AT THE END OF STITCHING _
3 - _ REMOVE ALL PINS BEFORE SERGING—ALWAYS! ___________________

SEWING MACHINE

1 - _ MOVE MACHINE CAREFULLY—USE BOTH HANDS __________________
2 - _ KEEP FINGERS AWAY FROM NEEDLE AREA WHILE SEWING _________

List the three (3) most common injuries and the ways to prevent them:

1 - _ROTARY CUTTER CUTS_____ COVER THE BLADE/KEEP FINGERS BACK
2 - _NEEDLE THROUGH FINGER__ KEEP FINGERS AWAY FROM NEEDLE
3 - _IRON AND STEAM BURNS___ STORE CORRECTLY; USE CAUTIOUSLY

Procedures to follow in case of an accident: (Note: These answers may vary.)

_NOTIFY TEACHER IMMEDIATELY_________ICE WATER FOR BURNS ____
_RUBBER GLOVES/PAPER TOWELS F/BLEEDING ___GO TO (OFFICE) _____

KEEP SEWING AREA AS FREE AS POSSIBLE FROM PERSONAL BELONGINGS
(book bags, purses, books, etc.)

SEWING MACHINE PARTS AND FUNCTIONS/MACHINE CONTROL

Use overhead transparencies or enlarged diagrams on poster board of the sewing machines in your class room. (Fairly clear diagrams can be found in the instruction manuals.) Number each part you would like the students to be able to identify. Using the enlarged diagrams or transparencies, review the parts of the sewing machine and their functions. Cover a few parts at a time then stop and give the students a stitching guide to practice controlling the machine. Repeat the procedure until all the parts have been covered. If desired, winding the bobbin and threading the machine can also be taught as an integral part of this activity. (Diagrams of these procedures will also be in the instruction manuals for enlargement.) A diagram of parts from a Bernina 1010 is included as an example of how to prepare for this activity.

SEWING MACHINE PARTS - GROUP I

Have the following parts identified on the overhead transparency or poster. Review the correct name of each part, how it functions, and what the function is. Other pertinent information related to the parts that may be discussed are in parentheses.

carrying handle	(for safe removal and return)
power/light switch	
hand wheel	(always turn toward you)
thread take-up lever	(turn to top at end of seam)
presser foot	(how to change)
presser foot lifter/lever	(engage before sewing)
stitch/needle plate	(5/8-inch mark and 1/4-inch mark)
feed dogs or control	(how to raise and lower)
foot control	(just like gas pedal on a car)

SEWING STRAIGHT LINES

Give each student a copy of STRAIGHT LINES stitching guide and have the students practice stitching straight lines with pivot turns. Instruct the students on making proper pivot turns.

SEWING MACHINE PARTS - GROUP II

Introduce/review the following sewing machine parts:

needle clamp	(how to insert needle; insert with flat side to the ______)
needle position knob	(choices; when used)
buttonhole knob	(direction to turn; changes for use and non-use)
stitch length control	(how to adjust; set)
reverse knob/control	(do you have to hold it in position while stitching?)

SEWING CURVED LINES AND ENGAGING REVERSE

Give each student a copy of the CURVED LINES stitching guide and have the students practice stitching curved lines, using reverse at the beginning and end to backstitch. If possible, have the students use four different stitch lengths and three different needle positions during the activity.

SEWING MACHINE PARTS AND FUNCTIONS/MACHINE CONTROL - PAGE 2

SEWING MACHINE PARTS - GROUP III

Introduce/review the following sewing machine parts:

- decorative stitch selections
- decorative stitch selector
- stitch width or zigzag control
- stitch length control

HEART AND/OR FOOTBALL

Give each student a copy of the HEART and/or FOOTBALL stitching guide and have the students practice stitching curved lines, pivot turns, straight lines, using reverse at the beginning and end to backstitch, and using different stitch lengths and widths (zigzags).

THREADING THE MACHINE*

Introduce/review the following sewing machine parts and threading pattern:

- spool pins
- thread guides
- take-up lever
- thread tension slot
- thread tension adjustment knob
- thread cutter

Demonstrate how to thread the machine(s), and then have the students thread their own machines.

* If the machines in your classroom need to have the bobbins wound before threading, reverse the sequence of these two steps.

BOBBIN WINDING AND USE

Introduce/review the following sewing machine parts and threading pattern:

- hinged front cover
- bobbin winder tension pin
- bobbin spindle
- bobbin winder stop
- release of the handwheel (clutch)
- bobbin case

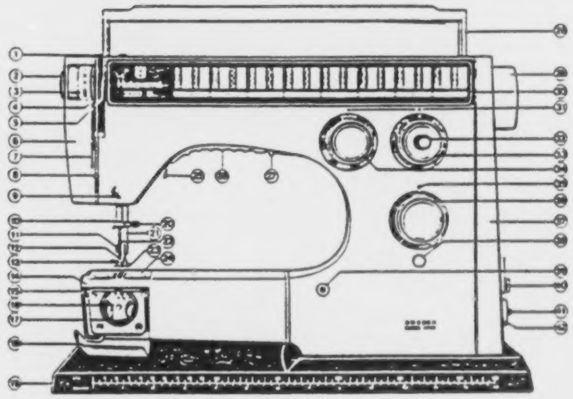
Demonstrate how to wind a bobbin, insert a bobbin into the bobbin case, and insert into machine. Bring up lower thread.

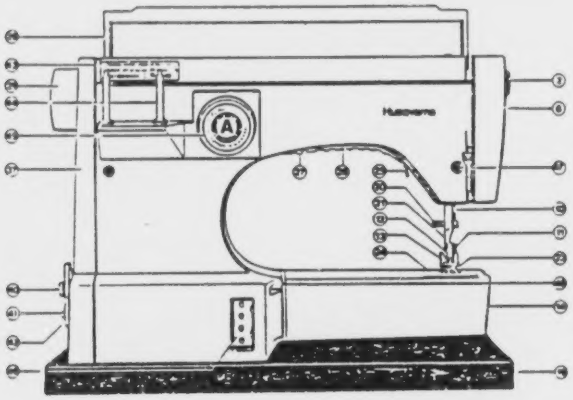
FINAL SEWING

Check to see that the machines have been threaded correctly and let the students sew on a piece of fabric. Have them practice making 5/8-inch seams, backstitching at the beginning and the end of each seam. Then they can complete the SEWING MACHINE STITCHING SAMPLE and/or the SEWING EQUIPMENT BAG.

Name ______________________________ Period ______ Date ________________

PARTS OF THE MACHINE - NO. I





1. ______________________________
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23. ______________________________
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25. ______________________________
26. ______________________________
27. ______________________________
28. ______________________________
29. ______________________________
30. ______________________________

Name ______________________________ Period _______ Date _______________

PARTS OF THE MACHINE - NO. II

Directions: Describe the function of the following basic parts of a sewing machine.

BOBBIN ______________________________________

BOBBIN CASE ______________________________________

BOBBIN HOLDER ______________________________________

BUTTONHOLE KNOB ______________________________________

DECORATIVE STITCH SELECTOR ______________________________________

FEED DOGS ______________________________________

HAND WHEEL ______________________________________

NEEDLE ______________________________________

NEEDLE CLAMP AND SCREW ______________________________________

NEEDLE POSITION CONTROL ______________________________________

POWER FOOT PEDAL ______________________________________

POWER SWITCH ______________________________________

PRESSER FOOT ______________________________________

PRESSER FOOT LEVER ______________________________________

REVERSE KNOB OR LEVER ______________________________________

STITCH/NEEDLE PLATE ______________________________________

STITCH LENGTH SELECTOR ______________________________________

STITCH SELECTOR ______________________________________

STITCH OR DARN CONTROL ______________________________________

STITCH WIDTH SELECTOR ______________________________________

TAKE-UP LEVER ______________________________________

TENSION DIAL ______________________________________

TENSION DISK ______________________________________

THREAD GUIDES ______________________________________

THREAD HOLDERS ______________________________________

Name ______________________________ Period _______ Date _________________

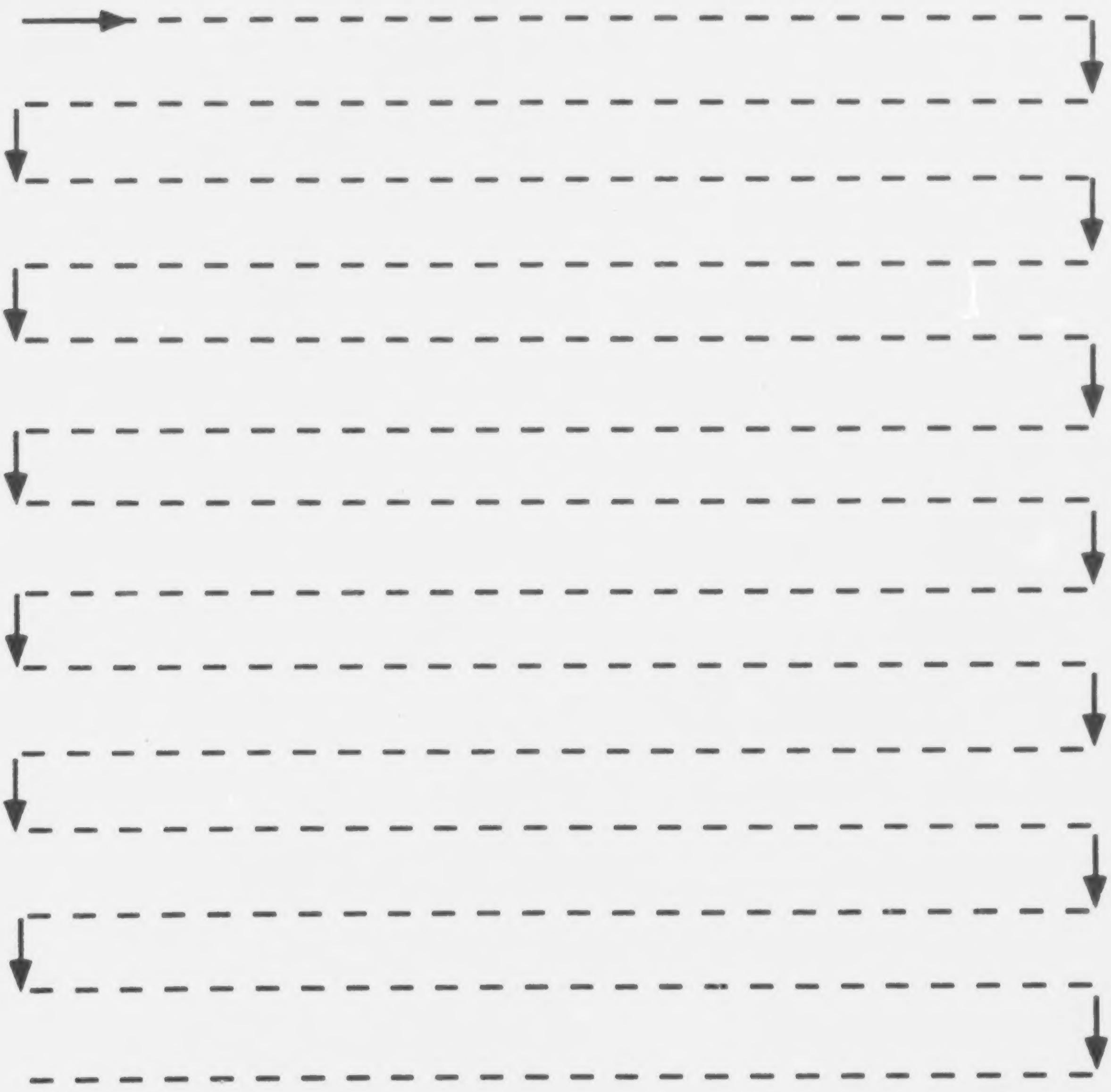
PARTS OF THE MACHINE - NO. II

Directions: Describe the function of the following basic parts of a sewing machine.

BOBBIN	_Holds the lower thread__________________
BOBBIN CASE	_Holds bobbin in place; provides bobbin tension_
BOBBIN HOLDER	_A spindle that the bobbin rests on___________
BUTTONHOLE KNOB	_Controls machine while making a buttonhole___
DECORATIVE STITCH SELECTOR	_Sets the machine to do the stitch chosen___
FEED DOGS	_Move the fabric through the machine_______
HAND WHEEL	_Moves the needle and take-up lever_______
NEEDLE	_Carries the thread in and out of the fabric___
NEEDLE CLAMP AND SCREW	_Holds the needle tight in the machine______
NEEDLE POSITION CONTROL	_Adjusts the placement of the needle________
POWER FOOT PEDAL	_Controls the speed at which machine operates_
POWER SWITCH	_Turns the machine off and on_____________
PRESSER FOOT	_Holds the fabric against the feed dogs_____
PRESSER FOOT LEVER	_Raises and lowers the presser foot_________
REVERSE KNOB OR LEVER	_Allows the machine to stitch backwards_____
STITCH/NEEDLE PLATE	_Surrounds the needle_____________________
STITCH LENGTH SELECTOR	_Changes the length of the stitch____________
STITCH SELECTOR	_Changes the type of stitch to be sewn_______
STITCH OR DARN CONTROL	_Allows free motion for sewing_______________
STITCH WIDTH SELECTOR	_Changes the width of the stitch_____________
TAKE-UP LEVER	_Carries the thread from the spool to the needle_
TENSION DIAL	_Adjusts the thread tension________________
TENSION DISK	_Provides the thread tension_______________
THREAD GUIDES	_Keep the thread from getting tangled________
THREAD HOLDERS	_Holds spool of thread on the machine_________

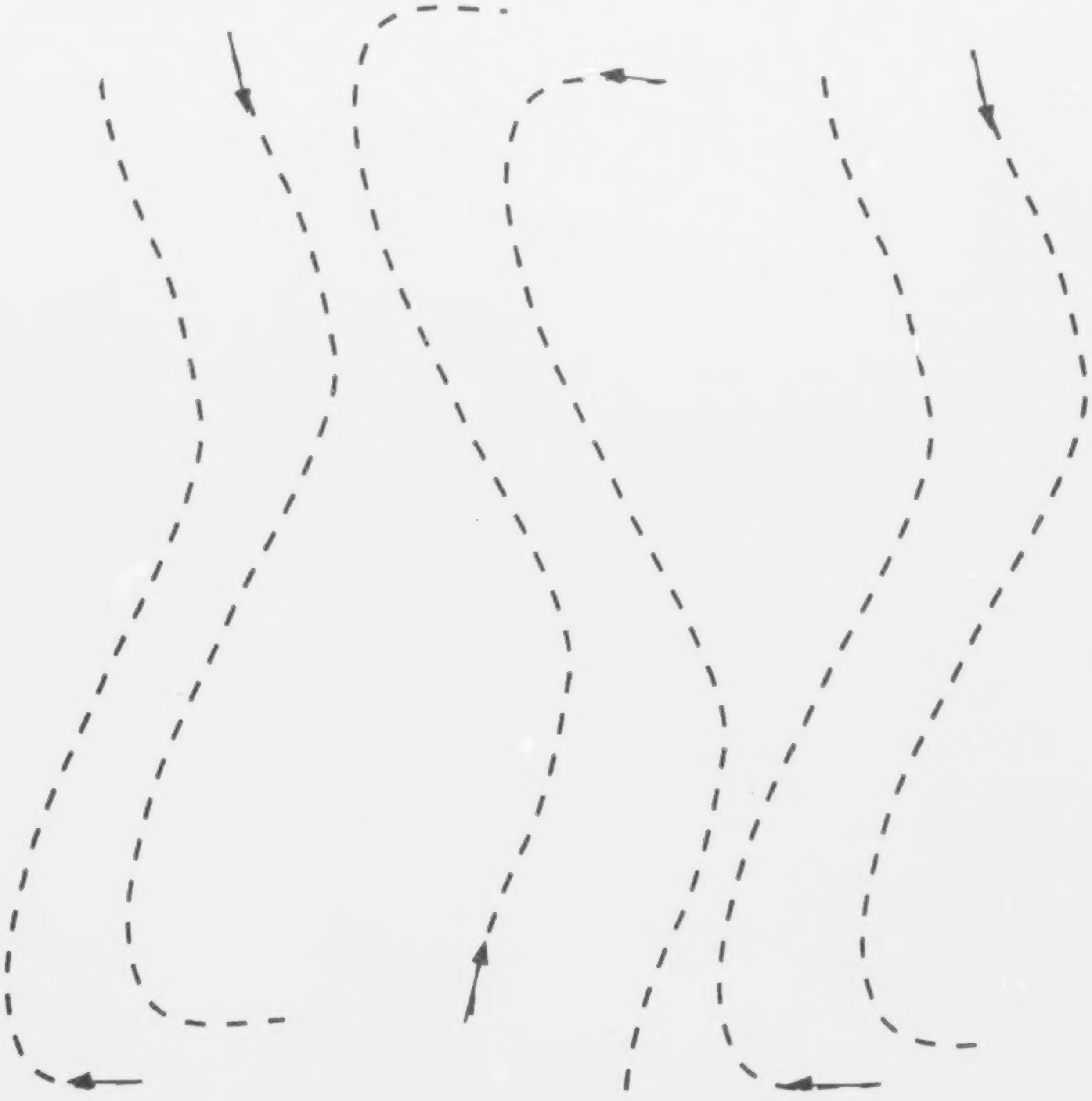
STRAIGHT LINES

Sew along each straight line and pivot turn at the end of each line. Use a # 3 stitch length. For a pivot turn, use the hand wheel to move the needle down into the pattern, lift the presser foot, and turn paper a quarter turn. Lower the presser foot and continue to sew a few stitches. Start on the next line and repeat until you have finished the page.



CURVED LINES

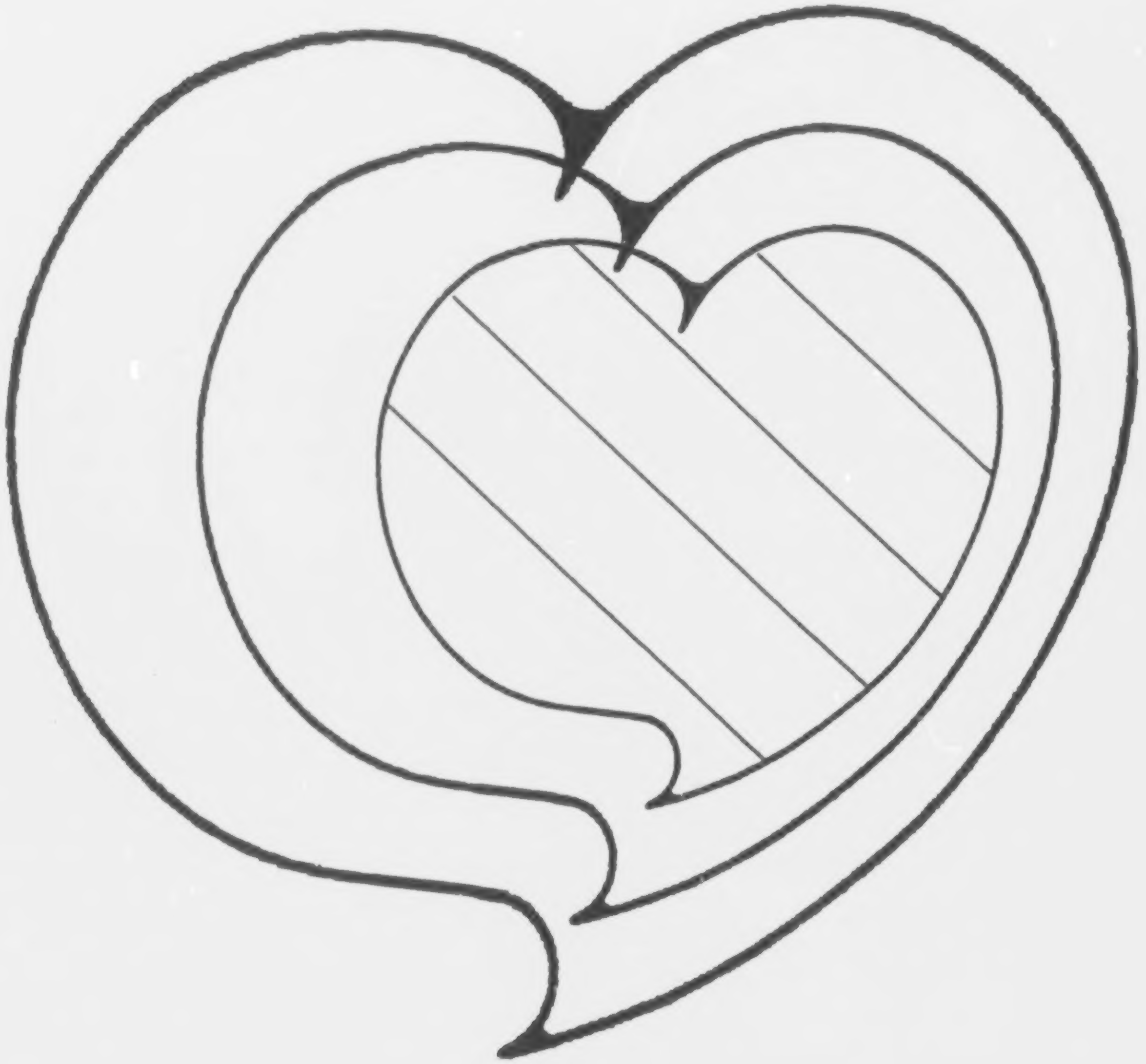
Sew on the first two lines with a #3 stitch length and the needle in the center position. Sew the next two lines with a #1 stitch length and the needle in the far left position. Your stitches will not be on the line. Sew the last two lines with a #5 stitch length with the needle in the far right position. Again, your stitches will not be on the line. Backstitch a few stitches at the beginning and the end of each line.



HEART

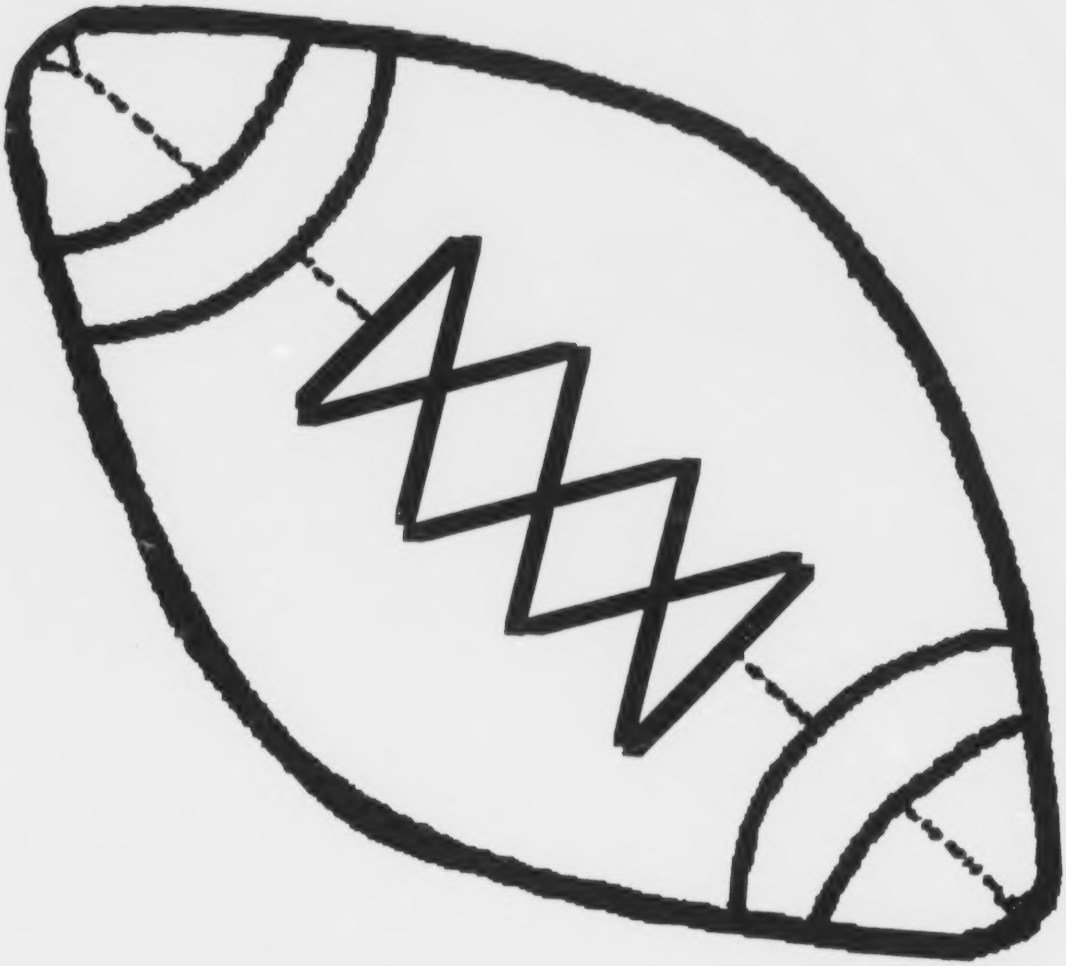
Begin by stitching the diagonal lines across the heart. Stitch the first two lines at #1.5 stitch length. Stitch the next two lines at #3 stitch length. Your stitches should be on the lines.

Now stitch the smaller heart with a zigzag width of 2 and a #2 length. Stitch the medium heart with a zigzag width of 3 and a #3 length. Stitch the large heart with a zigzag width of 5 and a #5 length. Your stitches will zigzag over the lines.



FOOTBALL

Stitch the outside of the football with a zigzag width of 5 and a stitch length of 5. Stitch the stripes across the ends with a zigzag width of 1.5 and length #1.5. Your stitches will zigzag over the lines. Stitch the laces with a zigzag width of 3 and a length #3. A hint for the laces: When turning the paper to the right leave the needle down on the right side of the stitch. When turning the paper to the left, leave the needle down on the left side of the stitch. Your stitches will hit both lace lines.



SEWING MACHINE STITCHING SAMPLES

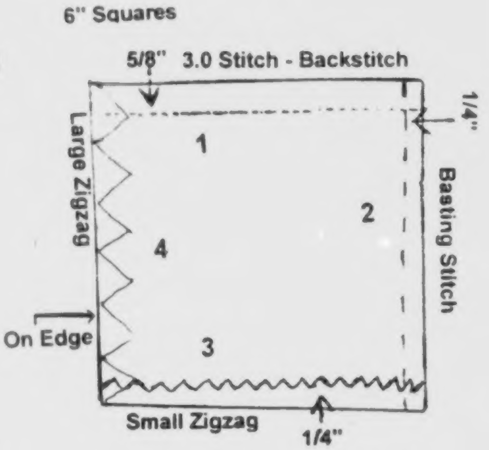
Materials needed:

3 6-inch square pieces of fabric
metal seam gauge
circle pattern
scissors
thread
chalk

SAMPLE #1

Side 1	0-width 3-length (regular stitch) 5/8-inch seam allowance Backstitch on both ends; clip threads
Side 2	0-width 5-length (basting stitch) 1/4-inch seam allowance Do NOT backstitch; leave about 3-inch tails of thread on both ends
Side 3	3-width 3-length (medium zigzag) 1/4-inch seam allowance Backstitch on both ends; clip threads
Side 4	5-width 5-length (large zigzag) Zigzag on the very EDGE of the fabric (edge finish) Backstitch on both ends; clip threads

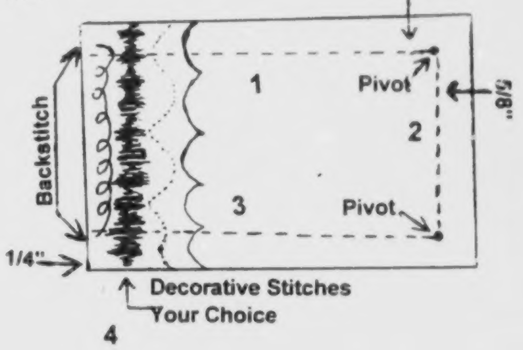
#1


6'' Squares
5/8''
3.0 Stitch - Backstitch
1/4''
Large Zigzag
Basting Stitch
1
2
4
3
On Edge
Small Zigzag
1/4''

SAMPLE #2

Sides 1-2-3	0-width 3-length (regular stitch) Measure in 5/8 inch on both corners Mark 5/8-inch lines with chalk Backstitch both ends; clip threads Stitch down side one to where 5/8-inch lines intersect PIVOT—Stitch across side two to where 5/8-inch lines intersect PIVOT—Stitch up side three
Side 4	Select four different DECORATIVE stitches Adjust machine for each stitch Sew stitches 1/4 inch apart Clip threads on both ends (no need to backstitch)

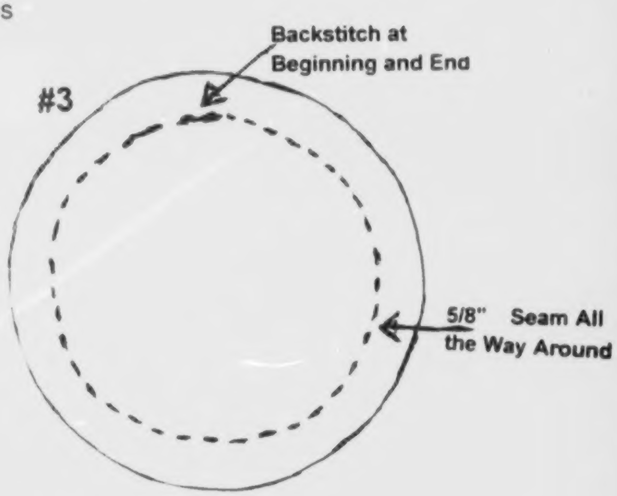
#2


5/8''
Backstitch
1
Pivot
5/8''
2
3
Pivot
1/4''
Decorative Stitches
Your Choice
4

SAMPLE #3

CIRCLE	Trace circle pattern on square of fabric; cut out Using a seam gauge and chalk, mark 5/8 inch around circle 0-width 3-length Stitch around the circle Backstitch at beginning and end; clip threads

#3


Backstitch at Beginning and End
5/8'' Seam All the Way Around

Name ______________________________ Period _________ Date ______________

SEWING EQUIPMENT BAG

Directions: Read through these instructions carefully **before** you begin. Refer to the samples hanging in the room **before** asking the teacher for help.

HAVE EACH STEP CHECKED OFF BY THE TEACHER AS IT IS COMPLETED.

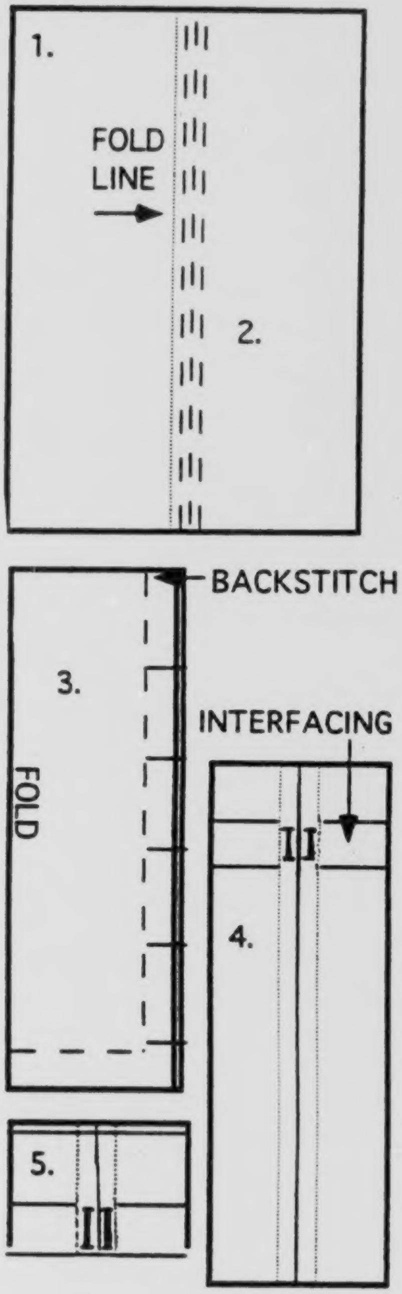
______1. Tear the fabric into a 15-inch by 16-inch piece. **Press** fabric carefully, making sure the curled edges are smooth and flat. Now **press** the fabric in half with the crease going parallel to the lengthwise grain.

______2. **Open** out the fabric and lay flat. Use the crease as a guideline on the right side of the presser foot and stitch the entire length of the fabric, using a **stitch length #1.** Then, using this row of stitches as a guideline, stitch a second row using **stitch length #2.** Repeat this process, making two more rows of stitches using **stitch length #3 and #4.**

______3. **Fold** the **right sides (outside)** of the fabric together matching the edges at the top and the bottom. Place a few pins perpendicular to the torn edge to hold the fabric secure. Sew a **5/8-inch seam** by starting at the **top, backstitch and** continue down the side to **5/8 inch** from the bottom, **pivot turn** and sew across the bottom and **backstitch** at the end.

______4. **Press seam open flat.** Place a 1-inch strip of interfacing 1 1/4 inches from the top, going all the way around the bag. **Make two buttonholes,** one on each side of the stitching, through the seam allowance and bag fabric.

______5. **Press 1/4 inch of fabric down** around the top and stitch as close to the folded edge as you can. **This is called a clean-finished edge.**



Name ______________________ Period ________ Date ______________________

PARTS OF THE SERGER

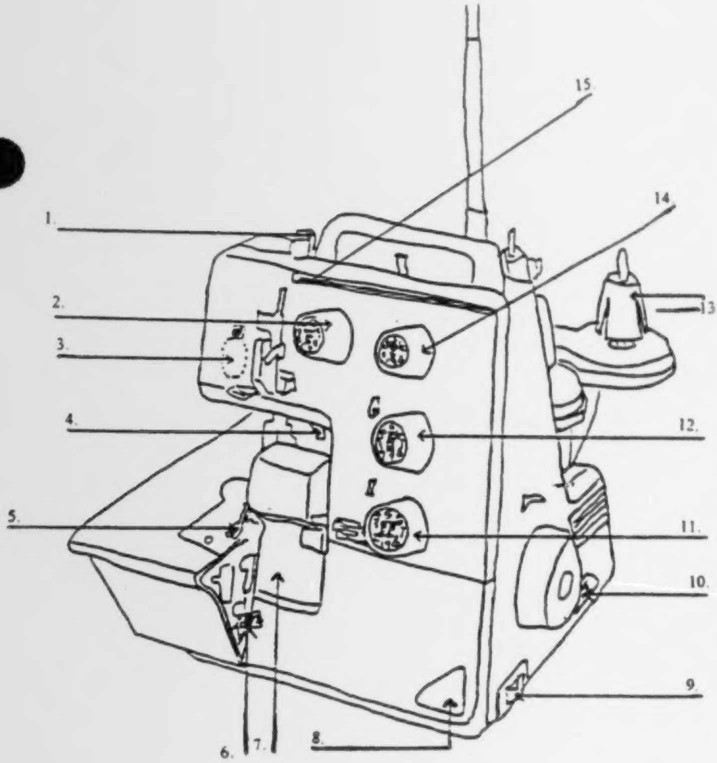
- A serger is an overlock machine that trims the edges of the fabric and overlocks (knits) the edges together all in one step and at a high rate of speed.

- Sergers contain loopers instead of a bobbin and uses 2, 3, or 4 spools of thread at a time. Lifting and lowering the presser foot as you serge is not necessary.

- The BIG RULE: NEVER, NEVER, EVER USE PINS WHEN SERGING.

- Always leave a 4-inch tail of stitching behind the presser foot. Cut the thread with your scissors next to the fabric. It is best to serge a test piece of your fabric before putting your project in the serger.

- Clean the serging area when you are finished. But, be careful not to catch the serger thread in your project as you enter or leave the serger area.



1. ______________________
2. ______________________
3. ______________________
4. ______________________
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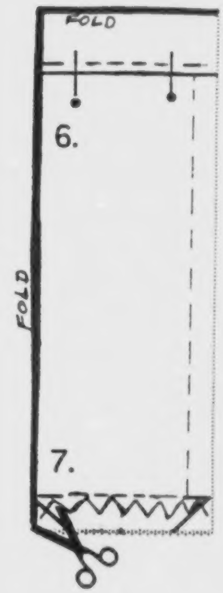
SEWING EQUIPMENT BAG - PAGE 2



_______6. Press the edge just sewn and fold it down 1 inch using a measuring tape or seam gauge to measure. This fold will form a casing for your drawstring. Insert a few pins to hold it secure. **Sew next to the clean-finished edge stitching line.**

_______7. **Trim** the bottom seam to 1/4 inch and cut the corners diagonally, being careful not to clip the pivot turn. Then **zigzag** the bottom seam together using **3W and 2L** stitches. Sew along the edge of the fabric. **This is called a zigzag finish.**

_______8. Turn the bag right side out and **press thoroughly.** Make sure the corners are square and the side seam is rolled out.

_______9. To thread the draw string through the casing, tie one end to a safety pin. Push string and pin through the casing. Tie the ends of the string together. Your bag is now finished.

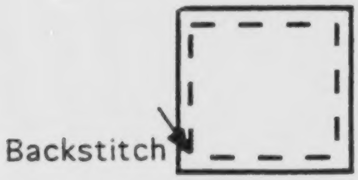
Place this grading sheet inside your bag and turn it in to be graded.
After it is graded, store your small sewing supplies in it and keep in your tote tray.

Name ______________________________ Period ________ Date ______________

SERGER SAMPLERS

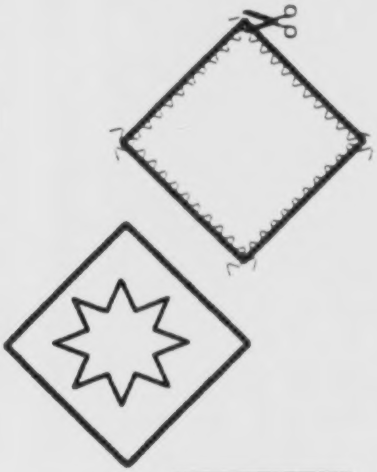
I. DIAMOND SAMPLER

Cut two six-inch squares from fabric scraps.
Put your squares of fabric together with right sides out. Sew a 5/8-inch seam around your squares, using a straight stitch, #3 stitch length. Backstitch **3 to 5** stitches at the beginning and end, and pivot at the corners.



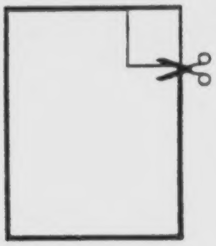
Take your squares to the serger and stitch along the edges, cutting 1/4 inch from the seam allowance as you serge. When you get to a corner, serge off with a tail of thread and start the next side at the edge of the fabric. Trim the threads.

Using the sewing machine, stitch a starburst in the center of your sampler, using a straight or zigzag stitch.

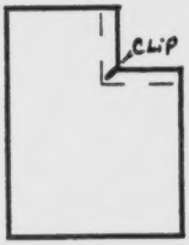


II. UTAH SAMPLER

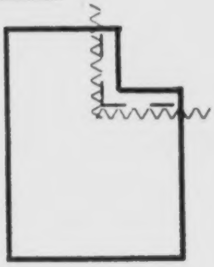
Cut two pieces of fabric 6 inches wide by 8 inches tall and place them right sides together. Now cut a 2-inch square out of the top right-hand corner, cutting through both pieces.



Go to the sewing machine and sew a 5/8-inch seam from the top down to the corner of the cutout. Pivot the fabric and continue stitching to the right edge. Backstitch 3 to 5 stitches at the beginning and the end. Clip the corner diagonally almost to the pivot.

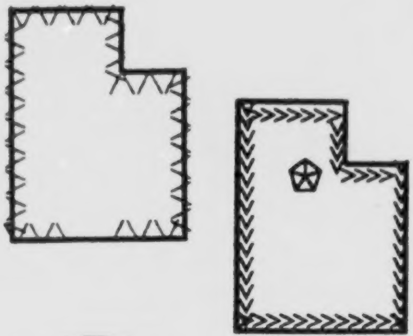


Take your sampler to the serger, and first serge the area just sewn, beginning from the top and going toward the corner. Serge so that you are cutting 1/4 inch from the seam allowance. Go slowly. When the cutter reaches the diagonal clip, pull the corner straight. (You will have a V at the corner. Don't worry, it will be okay). Serge the remaining edge and thread off. Trim threads from corner.



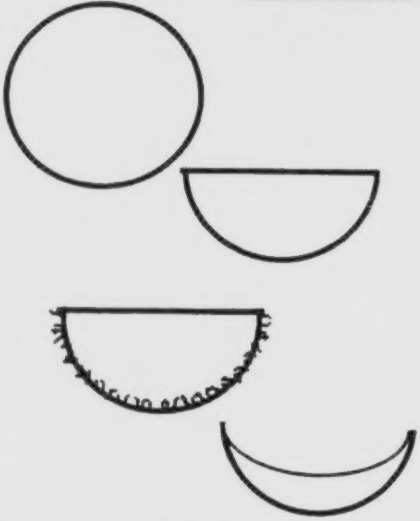
Directions are continued on the next page.

SERGER SAMPLERS - PAGE 2



Serge the remaining three edges together, leaving a 1-inch opening in the bottom seam. Press your sampler thoroughly and turn inside out; press again so your sample is flat. Close your bottom seam by doing a decorative stitch all the way around the state, and then stitch a design where your city is located. See if you can add the Great Salt Lake or other landmarks with your decorative stitches.

III. MELON SAMPLER



Cut a circle about 6 inches in diameter from fabric scraps. Fold the circle in half with the right sides out. Sew a 5/8-inch seam along the semi-circle outer edge. Then serge the curved edge you just sewed, trimming 1/4 inch from the edge as you serge. The trick is watching the seam allowance where the knife is cutting rather than watching the needle as you would a conventional machine. Go slowly. When you have finished serging, take your melon piece to the sewing machine, use some decorative stitches, and be creative.

P.S. If you'd like a cantaloupe or honeydew shape, try serging another semi-circle along the straight edge.

Attach your samples to this paper in order and turn them in for grading.

Name ______________________ Period _______ Date ________________

SEWING EQUIPMENT OPERATOR'S CHECKLIST

**THIS CHECKLIST REQUIRES THE TEACHER'S SIGNATURE ON EVERY BLANK.
TO RECEIVE CREDIT FOR THE PROCEDURE,
IT MUST BE COMPLETED ACCURATELY AND CAREFULLY.**

SEWING MACHINE:

______ 1. **Wind the bobbin and insert it into the sewing machine.**

______ 2. **Thread the sewing machine and pull the bobbin thread to the top.**
Brand and model of machine: ______________________

______ 3. **Clean, oil, and care for sewing machine.**
Brand and model of machine: ______________________

SERGER:

______ 4. **Thread the serger.**

______ 5. **Clean, oil, and care for serger.**
Brand and model of machine: ______________________

IRON:

______ 6. **Select correct temperature for fabric.**

______ 7. **Fill reservoir with water for steam.**

______ 8. **Clean and care for iron.**
Brand and model of iron: ______________________

SAMPLES:

Do a sample of each of the following techniques and attach to this sheet. (All of the samples can be done on one piece of fabric.)

A. **Backstitch**
B. **Zigzag**
C. **Basting stitch**
D. **Buttonhole**
E. **Serging**

DYNAMICS OF CLOTHING I

UNIT III: *CONSTRUCTION PREPARATION*

TOPIC C: **CONSTRUCTION PRELIMINARIES**

OBJECTIVE: The student will be able to complete the necessary preliminary steps before he/she begins sewing on a project.

CONCEPT: There are a number of preliminary steps that are prerequisites for successful sewing. It is important that the seamster be cognizant of these steps and have the skills to complete them accurately and efficiently.

COMPETENCIES:

1. Define and use standard sewing terms.
2. Assess level of personal sewing skills.
3. Select pattern(s) for personal projects.
4. Utilize effective time-management techniques.
5. Adjust pattern for accurate fit.
6. Prepare fabric for cutting and construction.
7. Identify and interpret pattern symbols.
8. Follow correct layout techniques (e.g., use of grainline, matching plaids and/or stripes, one direction for napped fabrics, directional design, etc.).
9. Use established marking and cutting techniques.

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Button Bingo	Copies of sewing terms (I-III-114) Copies of bingo sheets (I-III-115) Bingo buttons, chips, or pieces
2. Terminology Treadles	Copies of student activity guide (I-III-116)
3. Sewing Terms Crossword Puzzle	Copies of student activity guide (I-III-118 and I-III-119)
4. My Sewing Skills Are	Copies of student activity guide (I-III-121 and I-III-122) Binder for student skill and project records
5. Project Scoop Sheet	Copies of student activity guide (I-III-123)
6. Construction Schedules	Copies of construction schedule (I-III-126 through I-III-128) Overhead transparency of construction schedule
7. For a Fabulous Fit	Classroom set of THE PERFECT FIT Copies of student activity guide (I-III-131)
8. More Precision Fitting	Student activity guides from Unit III, Topic A, Option 2, pages I-III-14 and I-III-15 Copies of ease chart (I-III-133)
9. Symbol Syntax	Copies of student activity guide (I-III-134)
10. Symbol Syntax Game	Game sets with keys (I-III-136 through I-III-141)
11. Decode the Codes	Copies of student activity guide (I-III-142)
12. Layout, Cutting, and Marking Video	Video Video player Copies of student activity guide (I-III-144 and I-III-145)
13. Layout Logistics	Copies of student activity guide (I-III-148 and I-III-149

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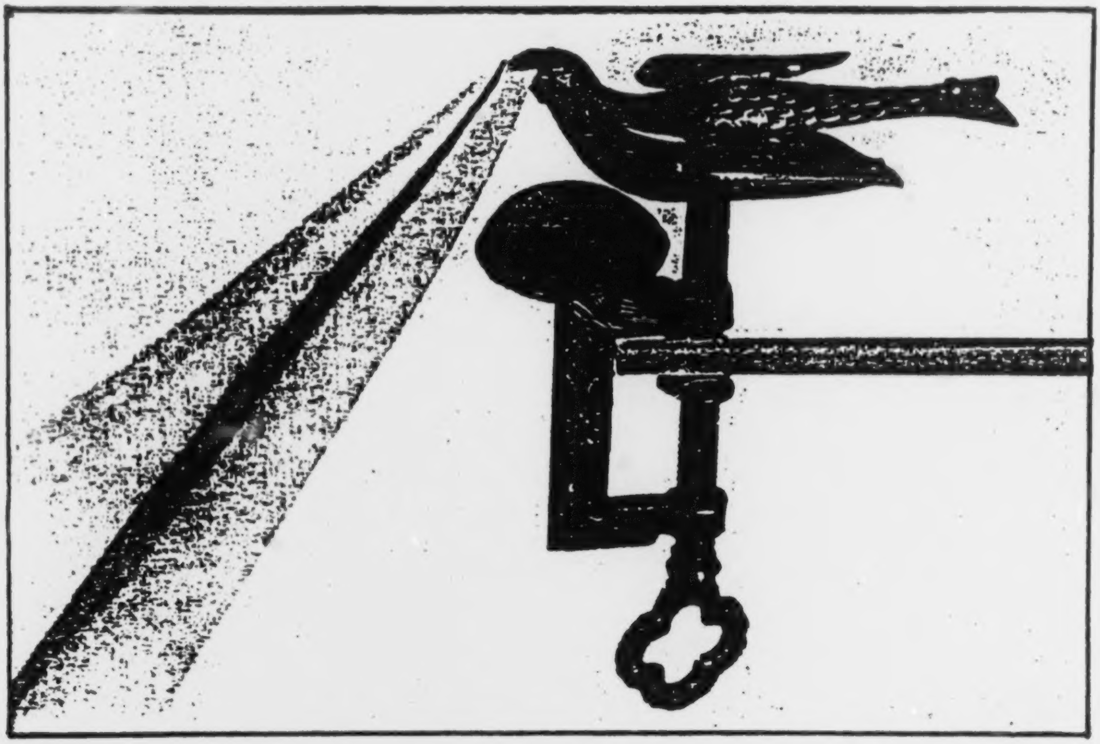
ACTIVITIES/OPTIONS	SUPPLIES NEEDED
14. Perplexing Plaids	Copies of student activity guides (I-III-150, and I-III-152 to I-III-154) Optional: Plain paper Overhead transparencies (I-III-153 and I-III-154) Glue sticks
15. Magic Marks	Pattern pieces with markings for transfer Various types of marking tools
16. Project Preparation Primer (A Summary Activity)	Overhead transparency or enlarged poster of I-III-157



This fanciful "hemming bird" was a sewing room aid in the first half of the 19th century. Clamped to a table, it held the end of a swath of fabric in its break. The seamstress, by pulling the fabric taut with one hand, could sew a seam or hem swiftly with the other. In an age when layers of skirting billowed out to hemlines that ran 50 or even 100 inches in circumference, the hemming bird was an eminently practical device.

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ACTIVITIES/OPTIONS

Option 1: Button Bingo

Give each student a copy of the SEWING TERMS list with the definitions, along with a blank BUTTON BINGO sheet. Have the students fill in their bingo sheets at random with the terms listed. Go over the terms with the students and acquaint them with any terms that may be new to them. Let the students use their list as a reference for the first few games, then pick up the lists and have them play from memory. Give a larger reward for those who "bingo" from memory. If possible, use buttons for bingo chips and/or use some novelty buttons for the bingo rewards.

Refer to the sewing terms glossary on pages 401-408 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder for additional terms and definitions.

Option 2: Terminology Treadles

Give each student a copy of the student activity guide, TERMINOLOGY TREADLES, and see if they can match the terms to the definition. When the students have finished, go over the terms with the class and explain the various terms. Have the students correct their papers as the discussion proceeds.

Note: This student activity guide could also be used as a test on sewing terms.

Option 3: Sewing Terms Crossword Puzzle

Have the students complete the student activity guide, SEWING TERMS CROSSWORD PUZZLE, as a review of the terms introduced. Upon completion, go over the terms again with the students.

Option 4: My Sewing Skills Are (Project Choices)

As the students begin to choose and construct their projects, it is important for the teacher to assist them in their choices to avoid either of the following situations: 1) students performing the same techniques repeatedly and not advancing to higher levels of learning, or 2) students choosing a project with so many new techniques that they become frustrated and discouraged before the project is completed. A basic rule of thumb is for the students to repeat one or two techniques from the previous project for skill building and perform two or three new techniques. By utilizing one of the student skill assessment instruments, MY SEWING SKILLS ARE, it is easy to track student skill levels and assist them in their choices. (Keep the skill assessment sheets in a binder for ready reference throughout the course.)

If the teacher assigns particular projects rather than giving students choices, it is imperative that the projects change regularly to reflect

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ACTIVITIES/OPTIONS

current fads and fashions. Generally there are many options available that can accommodate the desired construction techniques, and to keep the students excited about sewing, the project selections must be up-to-date.

Patterns and instructions for a number of small, quick, sewing projects have been provided in the SEWING PROJECTS binder. Many of these can be made from scrap fabrics and do not require much in the way of supplies. These are particularly useful if a student is waiting to purchase his/her fabric and/or when a student has an extra day or so between projects. All of them incorporate several sewing techniques and most of them have some opportunity for creativity.

Option 5: **Project Scoop Sheet**
Have each student complete the student activity guide, PROJECT SCOOP SHEET, for the project he/she is about to sew. One of these sheets should be completed by the student for each project sewn throughout the course.

(It has been suggested that the teacher print the construction schedule on the back of the PROJECT SCOOP SHEET.)

Option 6: **Construction Schedules**
At the beginning of each project, have each student complete a construction schedule. Follow the CONSTRUCTION SCHEDULE GUIDELINES provided in the resources for this topic. Choose a schedule that best suits your needs and customize it for your school or class.

Option 7: **For a Fabulous Fit**
Have the students read pages 6-17 of THE PERFECT FIT, from the Singer Sewing Reference Library, and complete the student activity guide, FOR A FABULOUS FIT.

Refer to the teacher background information, FOR A FABULOUS FIT, and pages 14-16 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 8: **More Precision Fitting**
Have the students "precision fit" their patterns and make any necessary adjustments before layout using their student activity guides, PRECISION FITTING, from Unit III, Topic A, Option 2, and the ease chart. Have them determine what adjustments are needed and then implement them.

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ACTIVITIES/OPTIONS

Option 9: **Symbol Syntax**

Prepare a layout on a piece of fabric on a large cut-out table. Gather the students around the table and introduce the students to various pattern symbols, explaining the importance of each, and the meaning of each. Demonstrate how each one is handled as you address it. Regularly stop, review, and reinforce the material just covered, so the students hear about each symbol more than once, and begin to comprehend what each one means. Give each student a copy of the student activity guide, PATTERN SYMBOLS, to complete as the demonstration progresses.

See pages 14-16 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 10: **Symbol Syntax Game**

Prepare several sets of the SYMBOL SYNTAX GAME and store in zipper bags along with a game key. Have the students play in pairs. Directions for the game are in the resource section of this topic with the game patterns. This game can be used for learning the pattern symbols, as well as a quick quiz on same.

Note: It is suggested that each set be made on different colors of paper to eliminate mix-ups and the potential for a sorting nightmare.

See page 13 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 11: **Decode the Codes**

Use the student activity guide, DECODE THE CODES, as a review of pattern symbols, as a quiz, for make-up work, or for extra credit.

Option 12: **Layout, Cutting, and Marking Video**

Have students watch the video, LAYOUT, CUTTING, AND MARKING, and complete the corresponding student activity guide. Upon completion, the students should be ready to begin working with their own layouts and prepare for cutting and marking. This video covers the information gained by completing Options 13, 14, and 15, and also some on pattern symbols. (This video is available from Meridian Education Corporation.)

Option 13: **Layout Logistics**

Give each student a copy of the student activity, LAYOUT LOGISTICS, and have them complete the assignment. Check their work to be sure they can follow the pattern instructions and markings for proper layout.

See pages 29-33 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

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ACTIVITIES/OPTIONS

Option 14: Perplexing Plaids

Give each student a set of the student activity guides, PERPLEXING PLAIDS, PATTERN PIECES, EVEN PLAID, and UNEVEN PLAID. Explain and show the difference between even and uneven plaids, and go through the guidelines provided on the student activity guide. Have the students cut out the pattern pieces, prepare their plaid "fabrics," and layout a set of pieces on each plaid. It is best if the students use their pins to place the pieces first, and then, when they have finished placing, glue the pieces to the sheets. For extra credit or additional learning, give each student a plain piece of paper for "napped fabric" and an extra set of pattern pieces.

When the students have completed their layouts, use overhead transparencies of the plaid sheets with the pieces on them to show the correct layouts and review the guidelines used as each piece has been placed.

See page 31 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder.

Option 15: Magic Marks

Use the teacher background information, MAGIC MARKS, as a guide for demonstrating the various kinds of markings used in garment construction. Point out the marks that need to be transferred to the fabric pieces, and then cover which types of marking tools are appropriate for particular fabrics and/or particular markings. Also explain the advantages and disadvantages of using each type or marking mechanism. Have a variety of marking tools ready to use during the demonstration.

See pages 34-35 in Guide to Fashion Sewing in the Management Strategies and Construction Techniques binder, and pages 117-121 in Successful Sewing.

Option 16: Project Preparation Primer: A Summary Activity

Put the PROJECT PREPARATION PRIMER on an overhead transparency or enlarge it to poster size to be hung in the classroom to serve as a reminder of the steps required in project preparation. This could also be used as a handout. Whatever the medium, it will serve as a quick review/overview of the steps covered in the previous options.

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RESOURCES

Books

Singer Sewing Reference Library, THE PERFECT FIT. (Can be purchased at most local fabric stores.)

Rasband, Judith, FABULOUS FIT, Fairchild Publications, 7 West 34th Street, New York, NY 10001, ISBN: 87005-739-17.

Westfall, Mary G., SUCCESSFUL SEWING, Goodheart-Willcox Company, Inc., 123 W. Taft Drive, South Holland, IL 60473-2089. 1-800-323-0440.

Videos

Layout, Cutting, and Marking, by Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701. 1-800-727-5507. Item No. 2104.

Filmstrip

Plaids, McCalls Pattern Company.

ASSESSMENT/EVALUATION QUESTIONS

1. **Define and use standard sewing terms.**

1. The grainline is:
   A. The straight up-and-down of the fabric
   B. Parallel with the salvage edge of the fabric
   C. The diagonal across the fabric
   D.* Both A and B

2. To place a pattern on the straight of grain means to place it straight with the filling yarns.
   A. True
   B.* False

3. When you place a pattern on a fold of fabric, you can disregard the grainline.
   A. True
   B.* False

4. Fabrics cut on a bias provide stretch for ease in fitting.
   A.* True
   B. False

5. Matching:

F	CUTTING LINE	A.	A double line on a pattern to indicate where alterations may be made.
E	CROSSWISE GRAINLINE	B.	Long stitches used to hold Fabric pieces together temporarily.
D	CLIP	C.	A line diagonally across the grain of the fabric at a 45-degree angle.
C	BIAS	D,.	A small cut into the seam allowance almost to the stitch line.
B	BASTE	E.	Threads that run across the fabric and are perpendicular to the selvage.
A	ADJUSTMENT LINE	F.	A heavy, unbroken line to indicate where the pattern must be cut.

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ASSESSMENT/EVALUATION QUESTIONS

_H__	DIRECTIONAL PRINT	G.	A fold of material stitched together to give shape to a garment.
_G__	DART	H.	A fabric with the print going all the same direction.
_K__	FOLD LINE	I.	Evenly distributing some fullness when joining two pieces of different sizes.
_J__	FACING	J.	A piece of fabric used to finish edges such as necklines.
_I__	EASE	K.	The marking in the center of a dart where the material is folded.
_L__	GRADE	L.	Trimming each layer of a seam allowance in varying amounts to reduce bulk.

_O__	LAYOUT	M.	An extra thickness of fabric used to provide shape.
_Q__	MARK	N.	Sliding a heated iron in a gliding motion to smooth or stabilize fabric.
_R__	MATCH	O.	Placing the pattern pieces on the fabric for cutting.
_P__	LENGTHWISE GRAINLINE	P.	Threads that run up and down the fabric, parallel to the selvage.
_M__	INTERFACING	Q.	To transfer pattern instructions to the fabric.
_N__	IRON	R.	To bring notches or other marks on two pieces together.

_W__	RAW EDGE	S.	Fabric with a raised surface.
_V__	PRESS	T.	V-shaped or diamond-shaped markings on a pattern.
_T__	NOTCHES	U.	The symbols for construction printed on the pattern.
_U__	PATTERN MARKINGS	V.	Lifting and placing the iron in an up-and-down motion.
_S__	NAPPED FABRIC	W.	The cut edge of the fabric pieces.

ASSESSMENT/EVALUATION QUESTIONS

_CC_	TRIM	X.	The line designated for stitching the seam. Generally 5/8 inch from the edge.
_X__	SEAMLINE	Y.	The distance from the cut edge to the stitch line.
_Z__	SEAM FINISH	Z.	Any method of finishing raw edges of seam allowances.
_AA_	SEAMSTER	AA.	A person who enjoys sewing.
_BB_	SELVAGE	BB.	The narrow, firmly woven finish along both lengthwise edges of the fabric.
_Y__	SEAM ALLOWANCE	CC.	To cut away excess fabric on seam allowance after the seam is stitched.

4. **Utilize effective time-management techniques.**

1. Learning to develop an accurate construction schedule is one way to maximize the time one has to sew.
A.* True
B. False

2. It doesn't matter how long a student works on a project just as long as he/she stays busy.
A. True
B.* False

3. Give two (2) reasons for using a construction schedule:
- Gives you a plan of what to do
- Helps you make better use of your time
- Assists the teacher in tracking your work

5. **Adjust pattern for accurate fit.**

1. The difference between body measurements and garment measurements is called:
A.* Ease
B. Grain
C. Line
D. Set

2. When changes are needed on a pattern:
A.* The tissue pattern should remain flat
B. The tissue pattern should be covered to fit the body
C. The tissue pattern should be altered after the fabric is cut.

ASSESSMENT/EVALUATION QUESTIONS

3. To lengthen a garment, the pattern is usually:
A. Cut just above the adjustment line
B. Cut just below the adjustment line
C.* Cut on the adjustment line

6. Prepare fabric for cutting and construction.

1. When should fabric be preshrunk before cutting?
A.* Always
B. Sometimes
C. Never

2. It is more important for the raw edges to be matched than the selvages.
A. True
B.* False

3. If the fabric is wrinkled, it is best to press the fabric before you begin the layout.
A.* True
B. False

7. Identify and interpret pattern symbols.

1. A long, straight arrow on a pattern is the marking for:
A. Placing on the fold
B. The cutting line
C.* The straight of grain
D. The zipper

2. A broken line on a pattern is the marking for:
A. Straight of grain
B.* A stitching line
C. Placing the pattern on a fold
D. A cutting line

3. Small diamond-shaped or triangle markings along the cutting line of the pattern piece are:
A. Where the zipper goes
B.* Notches that are used for matching
C. Pattern decorations
D. Used for shortening or lengthening

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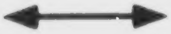
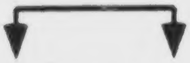
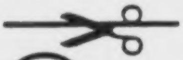
ASSESSMENT/EVALUATION QUESTIONS

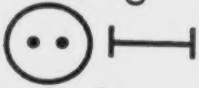
4. A double solid line or a broken line that goes horizontally across a pattern piece with a short, rectangular box on top of it is the pattern marking for:
   - A. Straight of grain
   - B. Placing on the fold
   - C.* Shortening/lengthening the pattern
   - D. Putting in a zipper

Directions: On the lines below, write the meaning of the pattern symbols used for laying out, cutting, and marking fabric.

5.  __straight of grain

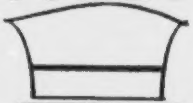
6.  __place arrows on fold of fabric

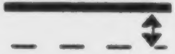
7.  __cutting line

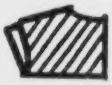
8.  __button and buttonhole

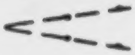
9. --◆-◆-- __double notch

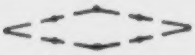
10. ● ● ■ ▲ ○ __pattern markings

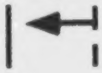
11.  __lengthen or shorten here

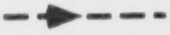
12.  __lengthen or shorten here

13.  __place pattern piece on fabric with wrong side up

14.  __single dart

15.  __double dart

16.  __pleat or tuck

17.  __directional stitching

◆◆

ASSESSMENT/EVALUATION QUESTIONS

8. Follow correct layout techniques (e.g., use of grainline, matching plaids and/or stripes, one direction for napped fabrics and directional designs, etc.).

1. When laying out the pattern, one should use the "with nap" pattern key for:
   - A. Napped fabrics
   - B. Plaids
   - C. Directional designs
   - D.* All of the above
   - E. None of the above

2. If you do not have enough fabric to make the garment desired:
   - A. Cut the garment a little off grain.
   - B. Sew smaller silhouette seams.
   - C.* Supplement the fabric by using other fabric.

9. Use established marking and cutting techniques.

1. Waxy types of tailor's chalk can be used on which kind of fabric?
   - A. Wool
   - B. Cotton
   - C. Synthetic
   - D.* All of the above
   - E. Silk only

2. When using a tracing wheel and tracing paper, the waxy side of the paper should be facing:
   - A. The right side of the fabric
   - B.* The wrong side of the fabric
   - C. Either side is fine

3. Water-soluble marking pens can be used on:
   - A. Washable fabrics
   - B. Dry-cleanable fabrics
   - C.* Either one

4. The saw-toothed tracing wheel should not be used on:
   - A. Heavy fabrics
   - B. Medium weight fabrics
   - C.* Very light weight fabrics

SEWING TERMS

Adjustment line	A double line on a pattern to indicate where alterations may be made.
Baste	Long stitches used to hold fabric pieces together temporarily.
Bias	A line diagonally across the grain of the fabric at a 45 degree angle.
Clip	A small cut into the seam allowance almost to the stitch line.
Crosswise grainline	Threads that run across the fabric and are perpendicular to the selvages.
Cutting line	A heavy, unbroken line to indicate where the pattern must be cut.
Dart	A fold of material stitched together to give shape to a garment.
Directional print	A fabric with the print going all the same direction.
Ease	Evenly distributing some fullness when joining two pieces of different sizes.
Facing	A piece of fabric used to finish edges such as necklines.
Fold line	The marking in the center of a dart where the material is folded.
Interfacing	An extra thickness of fabric used to provide shape.
Iron	Sliding a heated iron in a gliding motion to smooth or stabilize fabric.
Layer	Trimming each layer of a seam allowance in varying amounts to reduce bulk.
Layout	Placing the pattern pieces on the fabric for cutting.
Lengthwise grainline	Threads that run up and down the fabric, parallel to the selvage.
Mark	To transfer pattern instructions to the fabric.
Match	To bring notches or other construction markings on two pieces together.
Napped fabric	Fabric with a raised surface.
Notches	V-shaped or diamond-shaped markings on a pattern.
Pattern markings	The symbols for construction printed on the pattern.
Press	Lifting and placing the iron in an up and down motion.
Raw edge	The cut edge of the fabric pieces.
Seamline	The line designated for stitching the seam. Generally 5/8 inch from the edge.
Seam allowance	The distance from the cut edge to the stitch line.
Seam finish	Any method of finishing raw edges of seam allowances.
Seamster	A person who enjoys sewing.
Selvage	The narrow, firmly woven finish along both lengthwise edges of the fabric.
Trim	To cut away excess fabric on seam allowance after the seam is stitched.

BUTTON BINGO

		Free!!! If you're wearing a button!		

Name ______________________________ Period _______ Date __________________

TERMINOLOGY TREADLES

1. Adjustment line
2. Baste
3. Bias
4. Clip
5. Crosswise grain
6. Cutting line
7. Dart
8. Directional print
9. Ease
10. Facing
11. Fold line
12. Interfacing
13. Iron
14. Layer
15. Layout
16. Lengthwise grain
17. Mark
18. Match
19. Napped fabric
20. Notches
21. Pattern markings
22. Press
23. Raw edge
24. Seamline
25. Seamster
26. Seam allowance
27. Seam finish
28. Selvage
29. Trim

_____ Evenly distributing some fullness when joining two pieces of different sizes.
_____ Placing the pattern pieces on the fabric for cutting.
_____ Sliding a heated iron in a gliding motion to smooth or stabilize fabric.
_____ Trimming each layer of a seam allowance in varying amounts to reduce bulk.
_____ Threads that run up and down the fabric, parallel to the selvage.
_____ A double line on a pattern to indicate where alterations may be made.
_____ Threads that run across the fabric and are perpendicular to the selvages.
_____ A small cut into the seam allowance almost to the stitch line.
_____ A heavy, unbroken line to indicate where the pattern must be cut.
_____ A line diagonally across the grain of the fabric at a 45-degree angle.
_____ Long stitches used to hold fabric pieces together temporarily.
_____ The narrow, firmly woven finish along both lengthwise edges of the fabric.
_____ A piece of fabric used to finish edges such as necklines.
_____ A fabric with the print going all the same direction.
_____ The marking in the center of a dart where the material is folded.
_____ A fold of material stitched together to give shape to a garment.
_____ The cut edge of the fabric pieces.
_____ The line designated for stitching the seam. Generally 5/8 inch from the edge.
_____ The symbols for construction printed on the pattern.
_____ An extra thickness of fabric used to provide shape.
_____ The distance from the cut edge to the stitch line.
_____ Lifting and placing the iron in an up and down motion.
_____ To cut away excess fabric on seam allowance after the seam is stitched.
_____ Any method of finishing raw edges of seam allowances.
_____ Fabric with a raised surface.
_____ To bring notches or other construction markings on two pieces together.
_____ V-shaped or diamond-shaped markings on a pattern.
_____ To transfer pattern instructions to the fabric.
_____ A person who enjoys sewing.

Unit III Topic C: Construction Preliminaries **Option 2**
Teacher Key

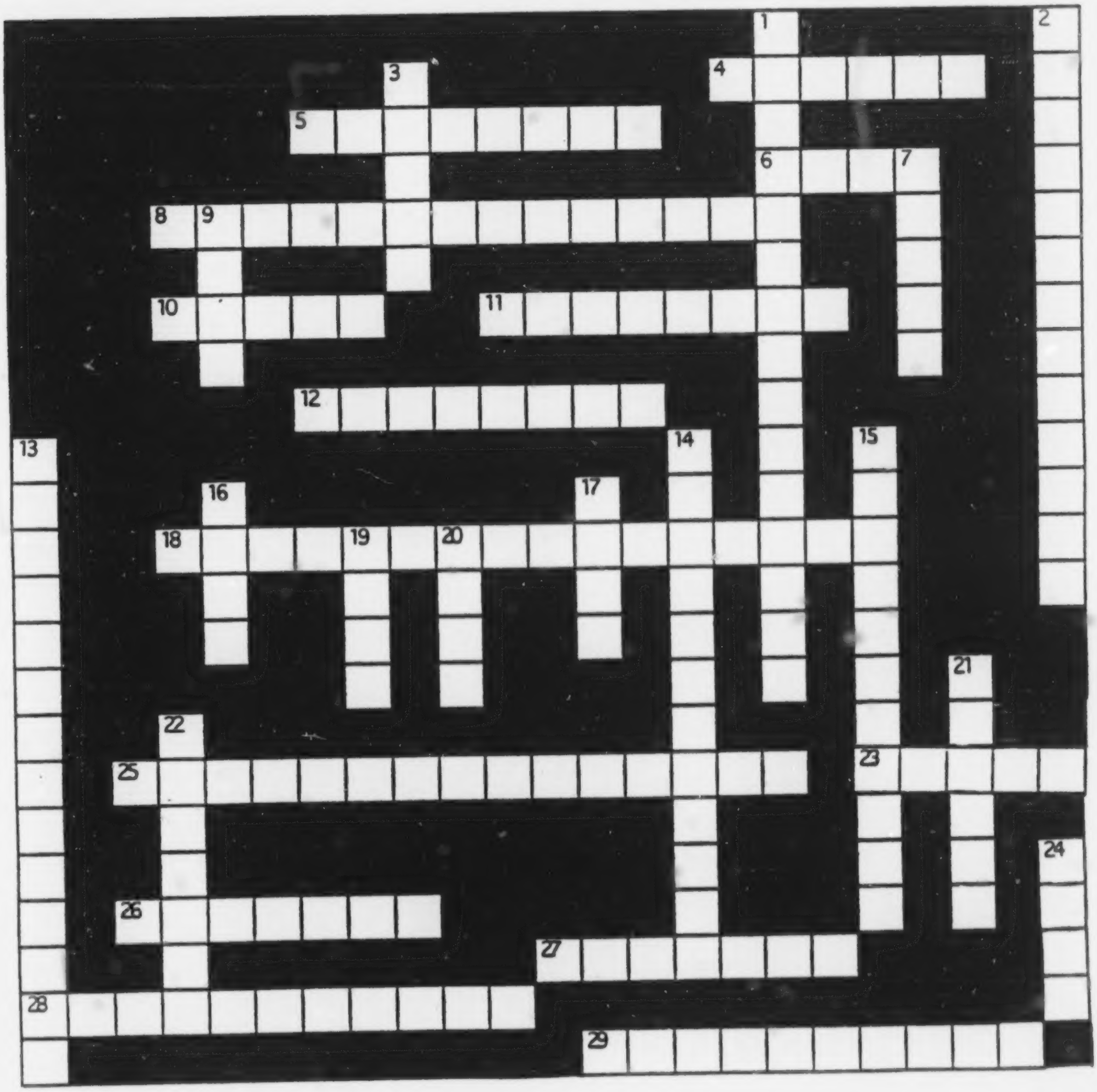
Name ______________________________ Period _______ Date _________________

TERMINOLOGY TREADLES

1. Adjustment line	__9__	Evenly distributing some fullness when joining two pieces of different sizes.
2. Baste	_15__	Placing the pattern pieces on the fabric for cutting.
3. Bias	_14__	Sliding a heated iron in a gliding motion to smooth or stabilize fabric.
4. Clip	_12__	Trimming each layer of a seam allowance in varying amount to reduce bulk.
5. Crosswise grain	_16__	Threads that run up and down the fabric, parallel to the selvage.
6. Cutting line	__1__	A double line on a pattern to indicate where alterations may be made.
7. Dart	__5__	Threads that run across the fabric and are perpendicular to the selvages.
8. Directional print	__4__	A small cut into the seam allowance almost to the stitch line.
9. Ease	__6__	A heavy, unbroken line to indicate where the pattern must be cut.
10. Facing	__3__	A line diagonally across the grain of the fabric at a 45-degree angle.
11. Fold line	__2__	Long stitches used to hold fabric pieces together temporarily.
12. Interfacing	_28__	The narrow, firmly woven finish along both lengthwise edges of the fabric.
13. Iron	_10__	A piece of fabric used to finish edges such as necklines.
14. Layer	__8__	A fabric with the print going all the same direction.
15. Layout	_11__	The marking in the center of a dart where the material is folded.
16. Lengthwise grain	__7__	A fold of material stitched together to give shape to a garment.
17. Mark	_23__	The cut edge of the fabric pieces.
18. Match	_24__	The line designated for stitching the seam. Generally 5/8 inch from the edge.
19. Napped fabric	_21__	The symbols for construction printed on the pattern.
20. Notches	_13__	An extra thickness of fabric used to provide shape.
21. Pattern markings	_26__	The distance from the cut edge to the stitch line.
22. Press	_22__	Lifting and placing the iron in an up and down motion.
23. Raw edge	_29__	To cut away excess fabric on seam allowance after the seam is stitched.
24. Seamline	_27__	Any method of finishing raw edges of seam allowances.
25. Seamster	_19__	Fabric with a raised surface.
26. Seam allowance	_18__	To bring notches or other construction marking on two pieces together.
27. Seam finish	_20__	V-shaped or diamond-shaped markings on a pattern.
28. Selvage	_17__	To transfer pattern instructions to the fabric.
29. Trim	_25__	A person who enjoys sewing.

Name ______________________________ Period _________ Date _______________

SEWING TERMS CROSSWORD PUZZLE


1
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Name ______________________________ Period _________ Date ______________

SEWING TERMS CROSSWORD PUZZLE CLUES

ACROSS

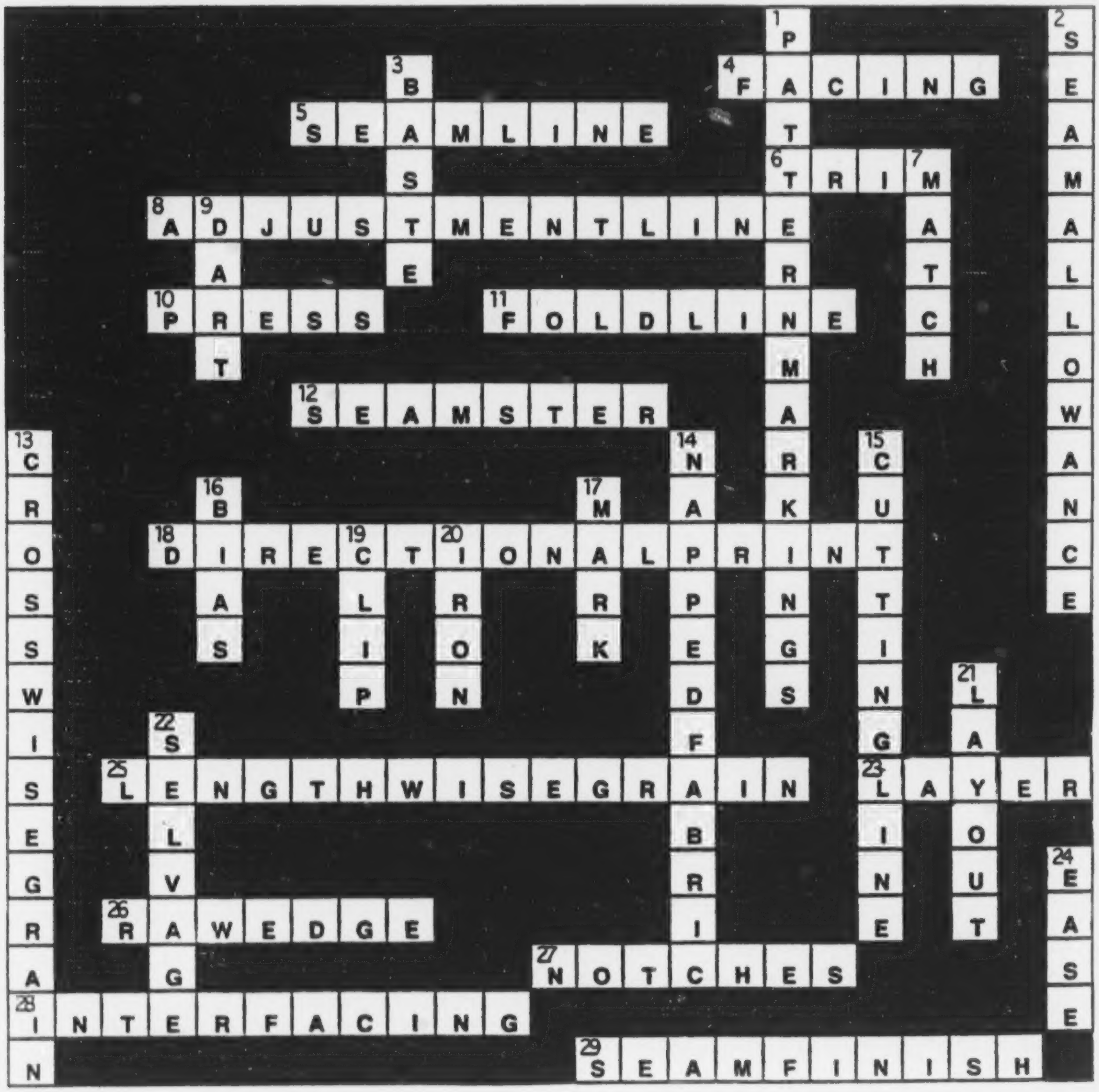
4 A piece of fabric used to finish edges such as necklines.
5 The line designated for stitching the seam. Generally 5/8 inch from the edge.
6 To cut away excess fabric on a seam allowance after the seam is stitched.
8 A double line on a pattern to indicate where alterations may be made.
10 Lifting and placing the iron in an up and down motion.
11 The marking in the center of a dart where the material is folded.
12 A person who enjoys sewing.
18 A fabric with the print going all the same direction.
23 Trimming each layer of a seam allowance in varying amounts to reduce builk.
25 Threads that run up and down the fabric, parallel to the selvage.
26 The cut edge of the fabric pieces.
27 V-shaped or diamond-shaped markings on a pattern.
28 An extra thickness of fabric used to provide shape.
29 Any method of finishing raw edges of seam allowances.

DOWN

1 The symbols for construction printed on the pattern.
2 The distance from the cut edge to the stitch line.
3 Long stitches used to hold fabric pieces together temporarily.
7 To bring notches or other construction markings on two pieces together.
9 A fold of material stitched together to give shape to a garment.
13 Threads that run across the fabric and are perpendicular to the selvages.
14 Fabric with a raised surface.
15 A heavy, unbroken line to indicate where the pattern must be cut.
16 A line diagonally across the grain of the fabric at a 45-degree angle.
17 To transfer pattern instructions to the fabric.
19 A small cut into the seam allowance almost to the stitch line.
20 Sliding a heated iron in a gliding motion to smooth or stabilize fabric.
21 Placing the pattern pieces on the fabric for cutting.
22 The narrow, firmly woven finish along both lengthwise edges of the fabric.
24 Evenly distributing some fullness when joining two pieces of different sizes.

Name ______________________ Period _________ Date ______________

SEWING TERMS CROSSWORD PUZZLE


1 PATTERNMARKINGS
2 SEAMALLOWANCE
3 BASTE
4 FACING
5 SEAMLINE
6 TRIM
7 MATCH
8 ADJUSTMENTLINE
9 DART
10 PRESS
11 FOLDLINE
12 SEAMSTER
13 CROSSWISEGRAIN
14 NAPPEDFABRIC
15 CUTTINGLINE
16 BIAS
17 MARK
18 DIRECTIONALPRINT
19 CLIP
20 IRON
21 LAYOUT
22 SELVAGE
23 LAYER
24 EASE
25 LENGTHWISEGRAIN
26 RAWEDGE
27 NOTCHES
28 INTERFACING
29 SEAMFINISH

Unit III Topic C: Construction Preliminaries **Option 4**

Student Activity Guide

Name ____________________________ Period __________ Date ________________

MY SEWING SKILLS ARE...	I'VE NEVER DONE THIS	I'VE DONE THIS WITH HELP	I'VE DONE THIS WITHOUT HELP
1. Layout pattern on fabric.			
2. Alter a pattern to fit me.			
3. Transfer pattern marking to fabric.			
4. Interpret pattern symbols.			
5. Follow directions on pattern guide.			
6. Make darts.			
7. Make pleats and/or tucks.			
8. Gather fabric.			
9. Attach facings, including understitching.			
10. Finish seams.			
11. Clean finish an edge.			
12. Put in a lapped zipper.			
13. Put in a centered zipper.			
14. Put in a fly zipper.			
15. Put in a sports zipper.			
16. Hem by machine (double fold).			
17. Hem by hand.			
18. Use interfacing.			
19. Measure hem length from floor.			
20. Attach a collar.			
21. Make raglan sleeves.			
22. Set in sleeves.			
23. Make cuffs with placket.			
24. Make buttonholes.			
25. Sew on buttons/snaps/hook and eyes.			
26. Apply a waistband.			
27. Make belt loops.			
28. Finish a waist with a facing.			
29. Make a patch pocket.			
30. Make a seam pocket.			
31. Make a welt pocket.			
32. Match plaids or designs.			
33. Make a front placket opening.			
34. Make a button tab front.			
35. Apply trim or topstitching.			
36. Make a casing for elastic.			
37. Attach elastic to an article.			
38. Attach ribbing.			
39. Appliqué.			
40. Make decorative stitches.			
41. Machine embroidery.			
42. Make ties or sashes.			

Projects you have sewn: ____

Fabrics you have sewn: Wool___ Cotton/blends___ Fleece___ Corduroy___ Taffeta/satin___

Sheer fabric___ Denim___ Knits___ Other____________________

PROJECT RECORD

Student Name ______________________________ Period __________

Project No. 1: ____________________ Pattern make/number: __________

New skills: ____________________

Skills to review and improve: ____________________

Project No. 2: ____________________ Pattern make/number: __________

New skills: ____________________

Skills to review and improve: ____________________

Project No. 3: ____________________ Pattern make/number: __________

New skills: ____________________

Skills to review and improve: ____________________

Project No. 4: ____________________ Pattern make/number: __________

New skills: ____________________

Skills to review and improve: ____________________

Project No. 5: ____________________ Pattern make/number: __________

New skills: ____________________

Skills to review and improve: ____________________

Other: ____

Name ____________________ Period ________ Date ____________

PROJECT SCOOP SHEET

Project Description: ____

Pattern Make and Number ______________ Pattern Type and Size __________

Materials Needed:

Yardage for main fabric: __________ Yardage for secondary fabric: __________

Interfacing Needed? ___Yes ___No How much? ________ What kind? __________

Lining Fabric Needed? ___Yes ___No How much? ________ What kind? __________

Notions Needed: __________ __________ __________

__________ __________ __________

	MAIN FABRIC INFORMATION	LINING INFORMATION
Name of Fabric		
Fiber Content		
Fabric Width		
Price per Yard		
Fabric Finishes		
Fabric Care		
Type of Thread		

PROJECT COSTS:

Fabric $ __________

Notions $ __________

Total $ __________

Cost of Comparable Ready-to-Wear $ __________

NEW SEWING TECHNIQUES I WILL LEARN ON THIS PROJECT:

____

____

____

____

CONSTRUCTION SCHEDULE GUIDELINES

At the beginning of each project, have each student complete a construction schedule. He/she can learn to follow the steps on the pattern guide and estimate fairly well the amount of time it will take to finish the project. For most projects, it is better if a student can finish within three (3) to four (4) weeks. (If he/she works on something longer than this, he/she tends not to wear or use it.) The construction schedule is a means of keeping students moving, helping them set weekly goals, and making the best use of class time. It also lets a student know exactly what he/she is to do every day during the class period. And last, but not least, it helps the student to begin to read and follow the pattern guides and become a more independent seamster. It is important for the teacher to check each construction schedule against the pattern guide to be sure it is realistic before a student begins his/her project.

A couple of construction schedules have been included as examples, but each teacher will probably need to customize one for his/her specific operation. The four-day-week plan is particularly useful when a teacher sets aside one day per week for "lessons" or instruction, and therefore is probably more suitable for Level 1 classes. The five-day-week plan is better suited to advanced level classes. It can easily be adapted for alternative scheduling.

To begin with, make an overhead transparency of the construction schedule you plan to use and lead the students through some of the first entries. With a little help, they will be able to take over quickly. (A sample construction schedule for a pair of pants is included with the resources.)

A couple of tips: remind the students about school holidays and check the planners regularly throughout construction. Some teachers like to sign off each day, others once or twice a week. Give extra credit to the students who finish ahead of schedule and be sure to include time management as an integral part of the project grade.

> Note: If the teacher prefers, the construction schedule can be used as a journal, allowing the student to record what he/she accomplished during each class period. The teacher can check these regularly to determine how well the student is utilizing his/her class time.

NAME ______________________ PERIOD 1

PROJECT Pants PROJECT NO. 3

PATTERN MAKE AND NUMBER Simplicity 1062

BEGINNING DATE 9/5 ESTIMATED COMPLETION DATE 9/19

Directions:
1. Fill in the month and date in the DATE section.
2. Use your pattern guide to estimate the work you can do each day in class until your garment is completed.
3. Have the teacher check your schedule for accuracy and initial here.____

		DATE	WHAT I PLAN TO DO THIS DAY:	
	1	9/5	Complete construction schedule; prepare pattern; preshrink fabric	
1st	2	9/6	Layout fabric and pattern; pin in place	
week	3	9/8	Cut out; mark; prepare bobbins	Teacher OK:
	4	9/9	Staystitching; center front and center back seams; darts	

Problems encountered or differences in schedule: | Teacher Check:

		DATE	WHAT I PLAN TO DO THIS DAY:
	1	9/12	Zipper
2nd	2	9/13	Side seams and inner leg seams; check for fit; make adjustments
week	3	9/15	Waistband
	4	9/16	Hems

Problems encountered or differences in schedule: | Teacher Check:

		DATE	WHAT I PLAN TO DO THIS DAY:
	1	9/19	Press and turn in
3rd	2		
week	3		
	4		

Problems encountered or differences in schedule: | Teacher Check:

		DATE	WHAT I PLAN TO DO THIS DAY:
	1		
4th	2		
week	3		
	4		

Problems encountered or differences in schedule: | Teacher Check:

Attach this schedule to your project when you turn it in for grading.

Unit III Topic C: Construction Preliminaries **Option 6**

Student Activity Guide 4-Day Plan

NAME ______________________________ PERIOD __________

PROJECT ______________________ PROJECT NO. ____________

PATTERN MAKE AND NUMBER ______________________________

BEGINNING DATE ____________ ESTIMATED COMPLETION DATE ___________

Directions:
1. Fill in the month and date in the DATE section.
2. Use your pattern guide to estimate the work you can do each day in class until your garment is completed.
3. Have the teacher check your schedule for accuracy and initial here.____

	DATE	WHAT I PLAN TO DO THIS DAY:	
	1		
1st	2		
week	3		Teacher OK:
	4		

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
2nd	2	
week	3	
	4	

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
3rd	2	
week	3	
	4	

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
4th	2	
week	3	
	4	

Problems encountered or differences in schedule: | Teacher Check:

Attach this schedule to your project when you turn it in for grading.

Student Activity Guide 5-Day Plan

NAME ______________________________ PERIOD __________

PROJECT ______________________ PROJECT NO. __________

PATTERN MAKE AND NUMBER ______________________________

BEGINNING DATE __________ ESTIMATED COMPLETION DATE __________

Directions:
1. Fill in the month and date in the DATE section.
2. Use your pattern guide to estimate the work you can do each day in class until your garment is completed.
3. Have the teacher check your schedule for accuracy and initial here.____

	DATE	WHAT I PLAN TO DO THIS DAY:	
	1		
1st	2		
week	3		Teacher OK:
	4		
	5		

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
2nd	2	
week	3	
	4	
	5	

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
3rd	2	
week	3	
	4	
	5	

Problems encountered or differences in schedule: | Teacher Check:

	DATE	WHAT I PLAN TO DO THIS DAY:
	1	
4th	2	
week	3	
	4	
	5	

Problems encountered or differences in schedule: | Teacher Check:

Attach this schedule to your project when you turn it in for grading.

NAME ______________________ PERIOD ________
PROJECT ______________________ PROJECT NO. ________
PATTERN MAKE AND NUMBER ______________________
BEGINNING DATE ____________ COMPLETION DATE ____________

Directions:
1. Fill in the month and date in the DATE section.
2. Use your pattern guide to estimate the work you can do each day in class until your garment is completed.
3. Have the teacher check your schedule for accuracy and initial here.____

	DATE	WHAT I ACCOMPLISHED THIS DAY:	
	1		
1st	2		
week	3		Teacher OK:
	4		

Problems encountered this week: | Teacher Check:

	DATE	WHAT I ACCOMPLISHED THIS DAY:
	1	
2nd	2	
week	3	
	4	

Problems encountered this week: | Teacher Check:

	DATE	WHAT I ACCOMPLISHED THIS DAY:
	1	
3rd	2	
week	3	
	4	

Problems encountered this week: | Teacher Check:

	DATE	WHAT I ACCOMPLISHED THIS DAY:
	1	
4th	2	
week	3	
	4	

Problems encountered this week: | Teacher Check:

Attach this schedule to your project when you turn it in for grading.

FOR A FABULOUS FIT
LOWER TORSO AND LEGS

Side Seams:

- are perpendicular to the floor
- divide the body into becoming proportions
- appear as straight lines on the body
- appear to intersect the waistline at 90-degree angles
- create equal visual distances beyond the edges of the legs when the garment is viewed from front, back, or side

Waistline:

- divides the body into pleasing vertical proportions
- is parallel to the floor across the front
- follows the body contour across the back
- is loose enough to allow shoulders to rise and arms to move
- is loose enough to allow the body to expand during sitting, breathing, and eating

Hip Area:

- grainline is parallel to the floor at the center front and center back
- circumference is adequate to permit fabric to relax
- allows for movement without straining the fabric
- does not gap at center front or center back when button closures are used
- is free from diagonal, horizontal, or lengthwise distortion
- is controlled with correctly fitted darts to accommodate the curves

Hemlines:

- are parallel to the floor
- lie slightly above or below the largest part of the leg (or hipline for jackets)
- divide the body into pleasing proportions

LOWER AND UPPER TORSO AREAS

Center Back and Center Front Seam:

- are perpendicular to the floor
- are centered on the body
- are straight lines

Darts:

- point toward the crown of the curve being accommodated
- appear as straight lines on the body
- end approximately 1 inch short of the fullest part of the curve
- are sewn to conform the fabric to the shape of the body surface
- have no fabric strain, bubbles, or wrinkles at the dart tip area
- are positioned to create pleasing proportions

FOR A FABULOUS FIT
UPPER TORSO AND ARMS

Side Seams:

- slope forward from underarm to waist
- divides the body into pleasing proportions
- are straight lines
- create enough ease to permit the arms to swing without pulling the sleeve

Neckline:

- crosses the back of the neck through the center of the prominent vertebra
- lies smooth against the base of the neck at front, sides, and back
- crosses near the top of the collar bone or at the base of the throat depression
- does not chafe the neck cords

Shoulder Seamline:

- divides the neck, shoulder, and arm into pleasing proportions
- is inconspicuous from front and back
- lies close to the body without strain at any point along its length
- is a visually straight line from neck to armscye

Blade and Chest Areas:

- have horizontal and vertical grainlines that lie parallel and perpendicular to the floor
- lie smooth against the body between the creases of the arm
- allow arms to move comfortably without strain at the shoulders or armscye

Armscye:

- lies about 1/2 inch from the outer surface of the arm
- is in line with the back arm crease when the hands are crossed at the front
- is in line with front arm crease when hands and arms are relaxed at sides
- neither constricts nor cuts the body, nor pulls away from it at any area

Bust:

- grainline is parallel and perpendicular to the floor at center front
- has adequate ease to permit body movement and prevent gaps at closures
- is free from diagonal or horizontal distortion

Sleeve:

- outer edge extends 1/2 inch from armscye, then drops vertically
- has horizontal and vertical grainlines that lie parallel and perpendicular to the floor at the capline
- underarm seam is in line with center of wrist
- hemline maintains a pleasing relationship to the body and other style lines

Name ______________________________ Period _______ Date _______________

FOR A FABULOUS FIT

Directions: Read pages 6-17 of THE PERFECT FIT and answer the following questions.

1. Where does fitting begin? ____
2. Why are accurate measurements important? __________________________
3. What are the points of adjustment in a pattern?
   a. ____
   b. ____
4. What is fine tuning? ____________________________________
5. Why will you wear a different pattern size than in ready-to-wear clothing?
   ____
6. List the four ways figures most often vary from company figure standards.
   a.__________________________ b.__________________________
   c.__________________________ d.__________________________
7. Define "traditional fit."____________________________________
8. What are the ten areas of fit? Give a brief description of each.
   1. ____________ ______________________________________
   2. ____________ ______________________________________
   3. ____________ ______________________________________
   4. ____________ ______________________________________
   5. ____________ ______________________________________
   6. ____________ ______________________________________
   7. ____________ ______________________________________
   8. ____________ ______________________________________
   9. ____________ ______________________________________
   10. ____________ ______________________________________
9. What is the definition of "relaxed fit?" ____________________________
   ____
10. What is the definition of "dramatic fit?" ____________________________
    ____
11. List the "tools" found from the pattern envelope.
    Envelope back:____
    Envelope front: ____
    Pattern pieces: ____

Name ______________________________ Period _______ Date _______________

FOR A FABULOUS FIT

Directions: Read pages 6-17 of THE PERFECT FIT and answer the following questions.

1. Where does fitting begin? __Self-awareness______________________________
2. Why are accurate measurements important? __To solve sizing problems_______
3. What are the basic points of adjustments in a pattern?
   a. __Basic lengthening and shortening adjustments________________________
   b. __Body, contour, posture, bone structure adjustments___________________
4. What is fine tuning? __Minor fitting adjustments_________________________
5. Why will you wear a different pattern size than in ready-to-wear clothing?
   ___Ready-to-wear sizes do not conform to industry pattern sizes _____________
6. List the four ways figures most often vary from company figure standards.
   a.___Length_____________________ b.____Contour_______________________
   c.___Bone structure______________ d.____Posture_______________________
7. Define "traditional fit."__A fit that closely follows the natural body shape _______
8. What are the ten areas of fit? Give a brief description of each.
   1. _Neckline___ Rests smoothly on collarbone; can be buttoned comfortably__
   2. _Shoulders__ Seams straight across top of shoulder; end at top of arm____
   3. _Sleeve shape_ Curves smoothly around armholes; adequate ease allowance
   4. _Sleeve length_ Sleeve ends at wristbones when arms are slightly bent___
   5. _Bustline_ _ Shaping falls at fullest part of bust and follows bust contour
   6. _Bodice back_ _Fits smoothly and follows natural contours; hangs evenly___
   7. _Waist ____ _Falls at natural waistline; has adequate ease____________
   8. _Hip darts_ _Stop ½ inch to 1 inch short of fullest part of contour_______
   9. _Hips/crotch_ _Follow body contours smoothly; correct depth for crotch____
   10. _Hemline____ _Equal distance from the floor around garment____________
9. What is the definition of "relaxed fit?" __The design in a pattern or garment__
   __includes ease allowances for a comfortable, loose fit.____________________
10. What is the definition of "dramatic fit?" __The pattern or garment may exaggerate_
   __figure shape for fashion emphasis.______________________________
11. List the "tools" found from the pattern envelope.
   Envelope back: _Line drawings, description, measurements, notions list, sizing_
   Envelope front: _Fashion illustration, label, views, size, and figure type_______
   Pattern pieces: _Pattern symbols, written directions, construction guidelines___

EASE ALLOWANCE CHART

Ease is the amount of space in a garment beyond the body measurements. It is a necessity for fit, comfort, and wearability. Ease allowances are based on the type of silhouette the garment provides; i.e., fitted, semi-fitted, and loose fitting. The pattern companies vary slightly in the amounts of ease built into the patterns for wearing ease and design support, but they are fairly close. These numbers represent easy-to-use, rounded-off averages.

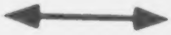
SILHOUETTE	FULLEST PART OF CHEST OR BUST			HIPLINES	WAISTS	UPPER ARM
▼	DRESSES, BLOUSES, SHIRTS, TOPS, VESTS	JACKETS	COATS	SKIRTS, PANTS		
FITTED	3 to 4 Inches	4 to 5 Inches	5 to 6 Inches	2 to 3 Inches	1 Inch	2 Inches
SEMI-FITTED	4 to 5 Inches	5 to 6 Inches	6 to 8 Inches	3 to 4 Inches	1 to 2 Inches	2 to 3 Inches
LOOSE FITTING	5 to 8 Inches	6 to 10 Inches	8 to 12 Inches	4 to 6 Inches	2 to 4 Inches	3 to 4 Inches

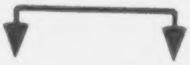
260

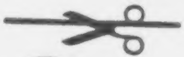
Name ______________________ Period ________ Date __________

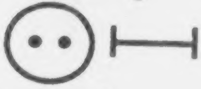
SYMBOL SYNTAX

Directions: On the lines below, write the meaning of the pattern symbols used for laying out, cutting, and marking your fabric.

1.  ______________________________

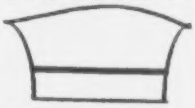
2.  ______________________________

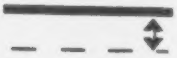
3.  ______________________________

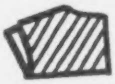
4.  ______________________________

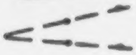
5. --◆-◆-- ______________________________

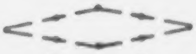
6. ● ⬤ ■ ▲ ○ ______________________________

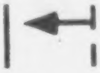
7.  ______________________________

8.  ______________________________

9.  ______________________________

10.  ______________________________

11.  ______________________________

12.  ______________________________

13. --▶--- ______________________________

14. What is a *selvage*? ______________________________

15. Why should you preshrink your fabric before cutting it out?

____

16. What do the terms *nap* or *directional design* mean you should do when laying out?

____

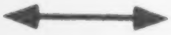
17. What is the difference between *lengthwise* and *crosswise* grain?

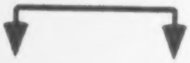
____

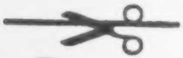
Name ______________________________ Period ________ Date ___________

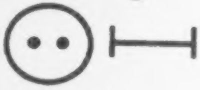
SYMBOL SYNTAX

Directions: On the lines below, write the meaning of the pattern symbols used for laying out, cutting, and marking your fabric.

1.  ___Straight of grain___

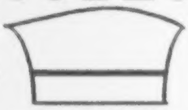
2.  ___Place on fold___

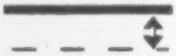
3.  ___Cutting line___

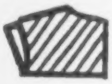
4.  ___Buttons and buttonholes___

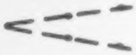
5. --◆-◆-- ___Double notches___

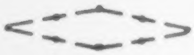
6. ● ● ■ ▲ ○ ___Markings to transfer___

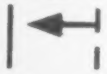
7.  ___Lengthen or shorten here in multisize patterns___

8.  ___Lengthen or shorten here in one-size patterns___

9.  ___Turn pattern piece over (upside down)___

10.  ___Single-ended dart___

11.  ___Double-ended dart___

12.  ___Pleat line ___

13. --▶--- ___Directional stitching___

14. What is a *selvage*? ___the woven edge of the fabric___

15. Why should you preshrink your fabric before cutting it out?
____to eliminate having the garment shrink when washed___

16. What do the terms *nap* or *directional design* mean you should do when laying out?
___face the tops of the pattern pieces all in the same direction___

17. What is the difference between *lengthwise* and *crosswise* grain?
_lengthwise threads are parallel to selvage/crosswise threads are perpendicular__

SYMBOL SYNTAX GAME

This game is played like Concentration. Two to four players can play at a time. Follow these directions:

1. Lay all of the cards on the table, face down.
2. Each player will take turns turning two cards face up.
3. If the player turns up a pattern symbol and a definition that match, the player keeps the cards and has another turn.
4. If the cards do not match, the player turns the cards back over the table and the next player has a turn.
5. Continue playing until all the cards are correctly matched.

The player with the most sets of matching cards wins.

---◆-◆---

SYMBOL
SYNTAX

---◆-◆---

---◆-◆---

SYMBOL
SYNTAX

---◆-◆---

---◆-◆---

SYMBOL
SYNTAX

---◆-◆---

---◆-◆---

SYMBOL
SYNTAX

---◆-◆---

---◆-◆---

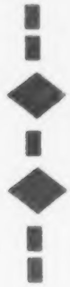
SYMBOL
SYNTAX

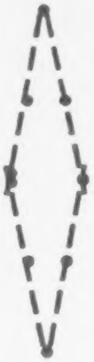
---◆-◆---

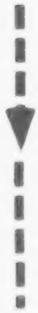
---◆-◆---

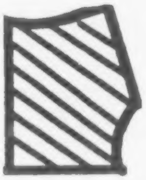
SYMBOL
SYNTAX

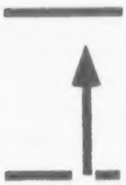
---◆-◆---

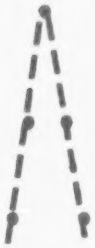


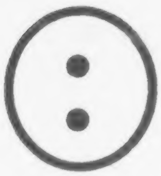


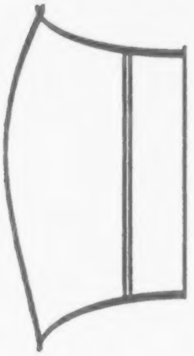


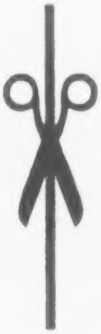


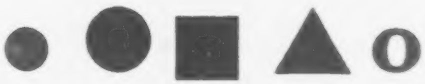


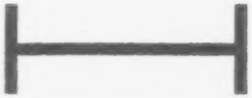












STRAIGHT OF GRAIN

PLACE ON FOLD

CUTTING LINE

BUTTONS	**BUTTONHOLES**	**DOUBLE NOTCH**
SINGLE NOTCH	**MARKINGS TO TRANSFER**	**LENGTHEN OR SHORTEN HERE IN MULTISIZE PATTERNS**

TURN PATTERN PIECE OVER FOR CUTTING

SINGLE-ENDED DART

DOUBLE-ENDED DART

PLEAT LINE

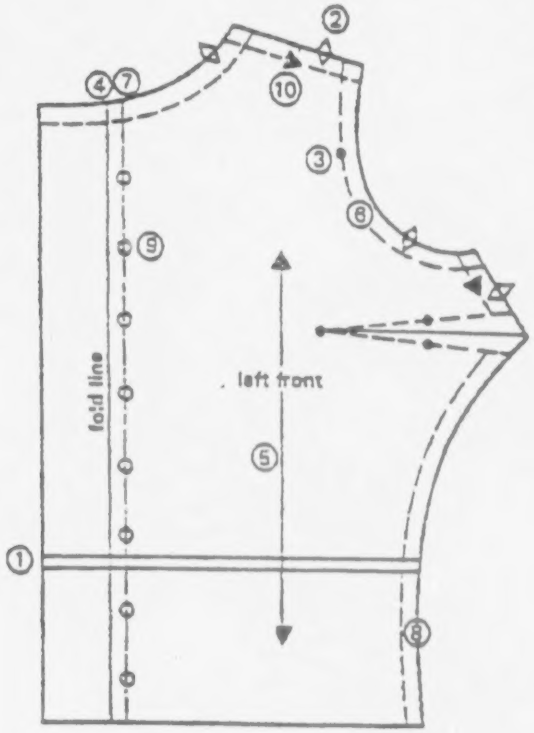
DIRECTIONAL STITCHING

LENGTHEN OR SHORTEN HERE IN ONE-SIZE PATTERNS

Name ______________________________ Period _______ Date _________________

DECODE THE CODES

Directions: Fill in the blanks of the sentences below with a word or phrase showing your understanding of pattern markings.

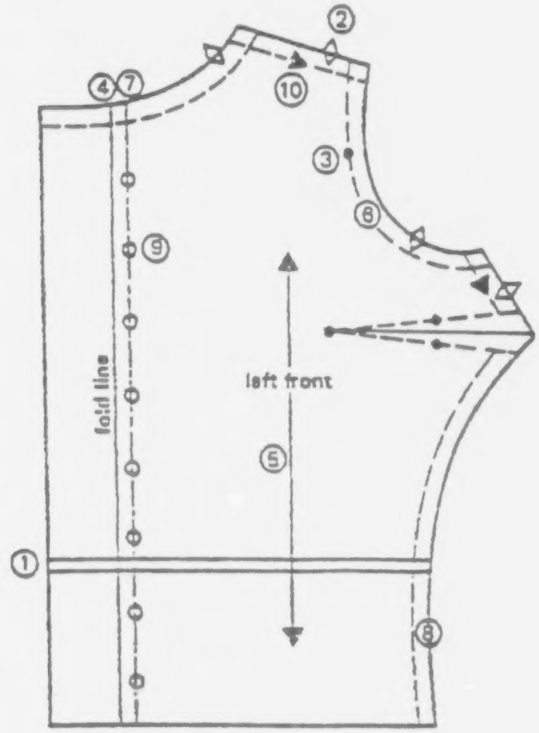


The lines at ❶ above indicate a good place to ____________ or ___________ the pattern piece. The __________ at ❷ and the dot at ❸ are to be matched with similar markings on other ___________. The line at ❹ is not for cutting or placing on a fold in the fabric but rather for ______________ for use later. Line ❺ indicates the ______________. Line ❻ is the ______________ line. Line ❼, which may be solid or broken, is the _________ __________ line and is used mainly for fitting. Line ❽ is solid or broken on multisized patterns and is used for _________________. The circles indicated by ❾ are for ____________, and this mark ├──┤ would be found in the same places on the opposite front pattern piece to indicate ________________. The arrow ❿ shows ____________________________.

Name ______________________________ Period _______ Date _________________

DECODE THE CODES

Directions: Fill in the blanks of the sentences below with a word or phrase showing your understanding of pattern markings.



The lines at ❶ above indicate a good place to ___lengthen___ or ___shorten___ the pattern piece. The ___notch___ at ❷ and the dot at ❸ are to be matched with similar markings on other ___pattern_pieces___. The line at ❹ is not for cutting or placing on a fold in the fabric but rather for ___marking___ for use later. Line ❺ indicates the ___grainline___. Line ❻ is the ___stitching___ line. Line ❼, which may be solid or broken, is the ___center_front___ line and is used mainly for fitting. Line ❽ is solid or broken on multisized patterns and is used for ___cutting___. The circles indicated by ❾ are for ___buttons___, and this mark |—| would be found in the same places on the opposite front pattern piece to indicate ___buttonholes___. The arrow ❿ shows ___the direction to stitch _________.

Name ______________________________ Period ________ Date ________________

LAYOUT, CUTTING, AND MARKING
VIDEO GUIDE

Directions: As you watch the video, answer the following questions as the information is given.

1. When checking your pattern layout, one normally makes two piles of pattern pieces. Name the two piles and explain what you do with each one.

   (1)____________ ____

   (2)____________ ____

2. Before placing the pattern pieces on the fabric, what does the video recommend you do to them? ____

3. What is the reason for following the recommendation in question 2?

   ____

4. Why should you trim the edges of the pattern before placing it on the fabric?

   ____

5. What does it mean to make adjustments?

   ____

6. Why should you check the pattern guide regularly?

   ____

7. What is the first step in preparing your fabric?

   ____

8. When you pin the selvage edges of your fabric together, the pins should be ____________________ to the selvage.

9. Draw three symbols used on patterns and tell what they mean.

   (1)____________ ____

   (2)____________ ____

   (3)____________ ____

10. Two benefits of referring to the cutting guide are:

    (1) __________________________ (2) __________________________

LAYOUT, CUTTING, AND MARKING
VIDEO GUIDE - PAGE 2

11. You should always place the pins in the fabric with the heads _________ and the points ________.

12. Pins should be _________________ to the edge of the fabric and extend _____ inch off the edge of the fabric. They should be about _______ inches apart.

13. Which direction should pins face when they are in the seam line?

____

14. When pinning notches, the tip of the pin should be placed next to:

____.

15. How do you make sure the grainline arrow is truly on grain?

____

16. What is the best way to use the scissors when cutting your fabric?

____

17. How should you cut the notches? ______________________________________

18. Why should you never use pinking shear to cut out a garment?

____

19. List seven things that should be marked on the fabric before removing the pattern pieces. ______________________ ________________

____________________ ______________________ ________________

____________________ ______________________ Ex.Cr.___________

20. Using tracing paper and a tracing wheel is a good technique for marking. When using this method, the ________ side of the paper should go against the wrong side of the fabric.

Name ______________________________ Period ________ Date ________________

LAYOUT, CUTTING, AND MARKING
VIDEO GUIDE

Directions: As you watch the video, answer the following questions as the information is given.

1. When checking your pattern layout, one normally makes two piles of pattern pieces. Name the two piles and explain what you do with each one.
   (1)___Pieces to use________ _____Keep them out______________________
   (2)___Pieces not to use____ _____Put them back in the envelope_________
2. Before placing the pattern pieces on the fabric, what does the video recommend you do to them? ____Press without steam______________________________
3. What is the reason for following the recommendation in question 2?
   ____Makes the pieces easier to handle during layout____________________
4. Why should you trim the edges of the pattern before placing it on the fabric?
   ____Keeps scissors sharper; makes it easier to layout______________________
5. What does it mean to make adjustments?
   ____To lengthen or shorten; adjust for fit_______________________________
6. Why should you check the pattern guide regularly?
   ____Provides lots of information about layout, how-tos, directions ____________
7. What is the first step in preparing your fabric?
   ____Prewash and dry it; put selvages together____________________
8. When you pin the selvage edges of your fabric together, the pins should be __parallel__________ to the selvage.
9. Draw three symbols used on patterns and tell what they mean.
   (1)_____________ ____
   (2)_____________ ____
   (3)_____________ ____
10. Two benefits of referring to the cutting guide are:
    (1) __Saves time______________ (2) ___Saves fabric_______________

LAYOUT, CUTTING, AND MARKING
VIDEO GUIDE - PAGE 2

11. You should always place the pins in the fabric with the heads ___in____ and the points __out___.

12. Pins should be __perpendicular__ to the edge of the fabric and extend _1/4_ inch off the edge of the fabric. They should be about __2 to 3__ inches apart.

13. Which direction should pins face when they are in the seam line?
_____towards your finger____

14. When pinning notches, the tip of the pin should be placed next to:
_____the point of the notch____.

15. How do you make sure the grainline arrow is truly on grain?
_____Measure both ends from the edge of the fabric______________________

16. What is the best way to use the scissors when cutting your fabric?
_____Use long, even strokes; keep fabric flat on table____________________

17. How should you cut the notches? __With the point or tip of the scissors_______

18. Why should you never use pinking shear to cut out a garment?
__They don't leave a straight edge for accurate measurement of seam allowance_

19. List seven things that should be marked on the fabric before removing the pattern pieces.
__buttonholes_____ ____pockets_______
___pleats_________ __darts__________ ____top of sleeve___
_collar line/position__ __center front/back_ Ex.Cr.__fold lines___

20. Using tracing paper and a tracing wheel is a good technique for marking. When using this method, the __waxy__ side of the paper should go against the wrong side of the fabric.

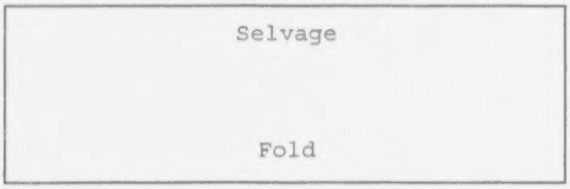
Name ______________________________ Period _________ Date __________________

LAYOUT LOGISTICS

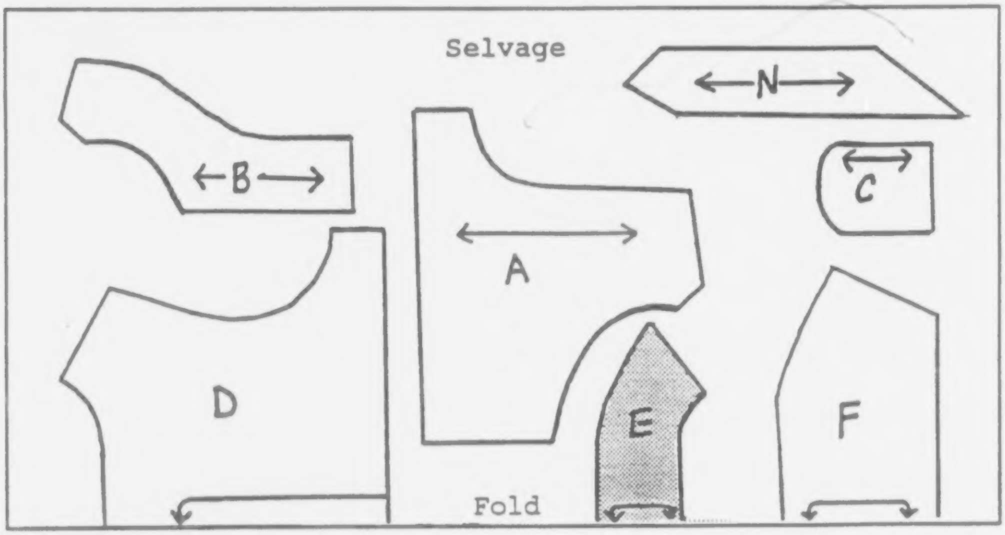
Directions:

1. Cut out the pattern pieces on the attached page.

2. On a white sheet of paper, label one edge "fold" and the other side "selvage." (Newspaper that is already folded can be used.)



3. Place the pattern pieces on the paper following the layout below. Remember to measure your grainline from the edge and be sure it runs parallel to the selvage and fold. When all of the pieces have been placed, glue them to your "fabric."

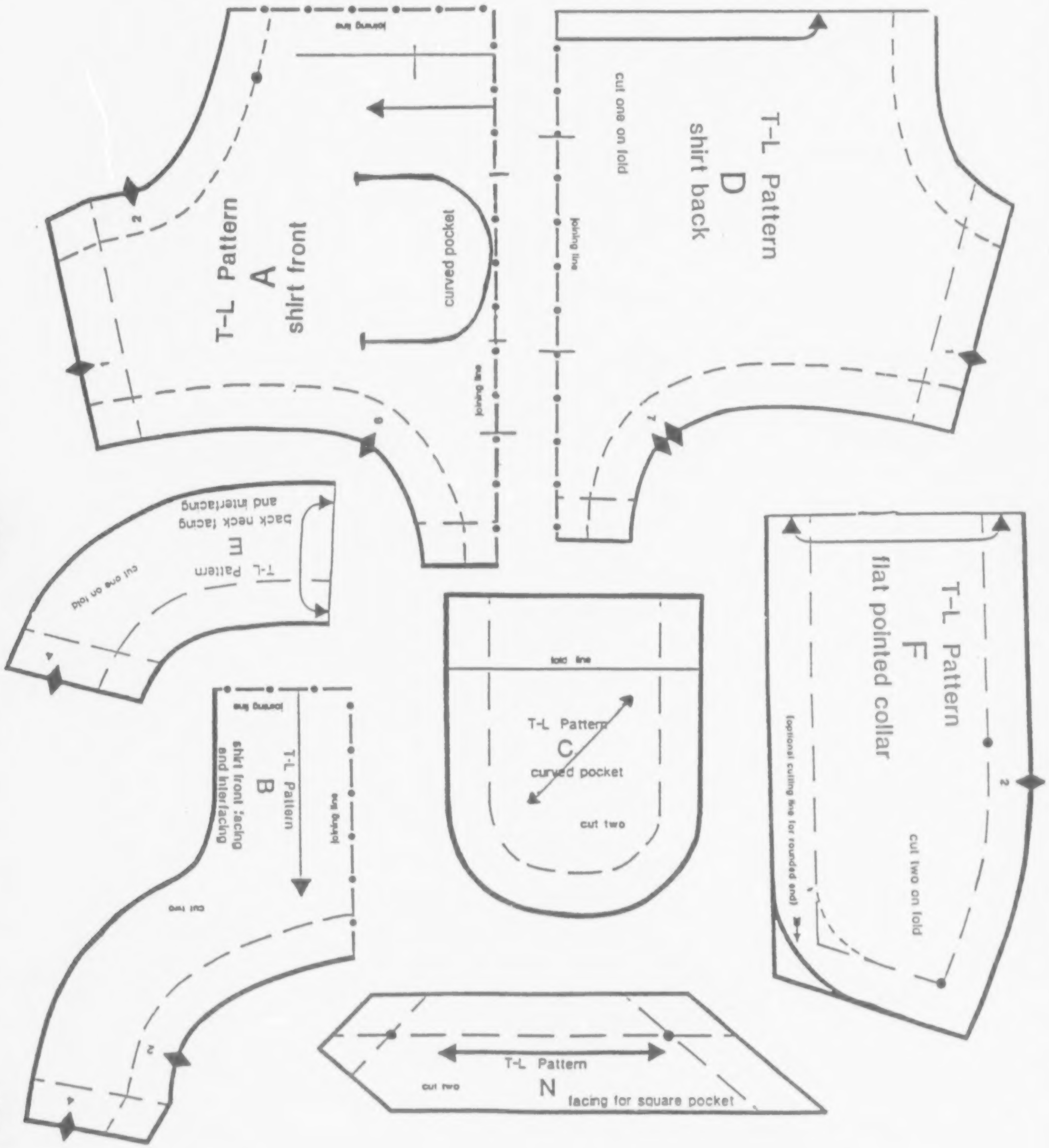


Printed side of pattern up ☐

Printed side of pattern down ☐

4. Clean your area when finished.

LAYOUT LOGISTICS PATTERN PIECES


joining line
T-L Pattern
A
shirt front
curved pocket
2
6
joining line
T-L Pattern
D
shirt back
cut one on fold
joining line
7
T-L Pattern
E
back neck facing
and interfacing
cut one on fold
4
T-L Pattern
B
shirt front facing
and interfacing
joining line
joining line
cut two
2
4
fold line
T-L Pattern
C
curved pocket
cut two
T-L Pattern
F
flat pointed collar
(optional cutting line for rounded end)
cut two on fold
2
T-L Pattern
N
cut two
facing for square pocket

Name ______________________________ Period _______ Date _______________

PERPLEXING PLAIDS

1. An even plaid is: ____
2. An uneven plaid is: ____
3. To match plaids, like numbered notches are matched: (mark one)
   - A. On the cutting line
   - B. On the seam line
   - C. At the point of the notch

4. Uneven plaids are usually cut with the fabric:
   - A. Folded crosswise
   - B. Folded lengthwise
   - C. Single thickness

5. When purchasing plaid fabrics, you will need to buy:
   - A. Less yardage than usual
   - B. The normal amount of yardage
   - C. More yardage than usual

6. Pattern choices for plaid fabrics should be geared toward:
   - A. Simple lines
   - B. Fancy designs
   - C. Lots of pattern pieces

General Guidelines for Matching Plaids:

1. Try to place the crossbars of the plaids at the notches.
2. Match the plaid on the collar at the center back seam.
3. Match sleeves at the front notch. Try to match back notch if possible.
4. Try to place a main plaid bar in the center front and center back.
5. Try to avoid having a main plaid bar across the bustline, abdominal area, and the fullest part of the hips.
6. Pin the main bars of the plaids together along the seam line before stitching.
7. Match your thread, zipper, etc., to the dominant color of the plaid.

Directions: On the following page are two sets of pattern pieces. Cut out these pieces and then place them correctly on the plaid sheets. (One set of pattern pieces goes on each page.) One sheet is an even plaid, and the other one is an uneven plaid. Fold the plaids as needed to match the plaids, and pin the pieces on accordingly.

For extra credit, you can cut out an extra set of pattern pieces. Take a plain piece of paper and pretend it is a "napped" fabric, and lay out the pieces in an appropriate manner. Staple all of these papers together before turning them in.

Name ________________________________ Period _______ Date _______________

PERPLEXING PLAIDS

1. An even plaid is: _Exactly the same on both sides of dominant bar both directions.

2. An uneven plaid is: _Varies on both sides of the dominant bar either direction.____

3. To match plaids, like numbered notches are matched: (mark one)
   A. On the cutting line
   B.* On the seam line
   C. At the point of the notch

4. Uneven plaids are usually cut with the fabric:
   A. Folded crosswise
   B. Folded lengthwise
   C.* Single thickness

5. When purchasing plaid fabrics, you will need to buy:
   A. Less yardage than usual
   B. The normal amount of yardage
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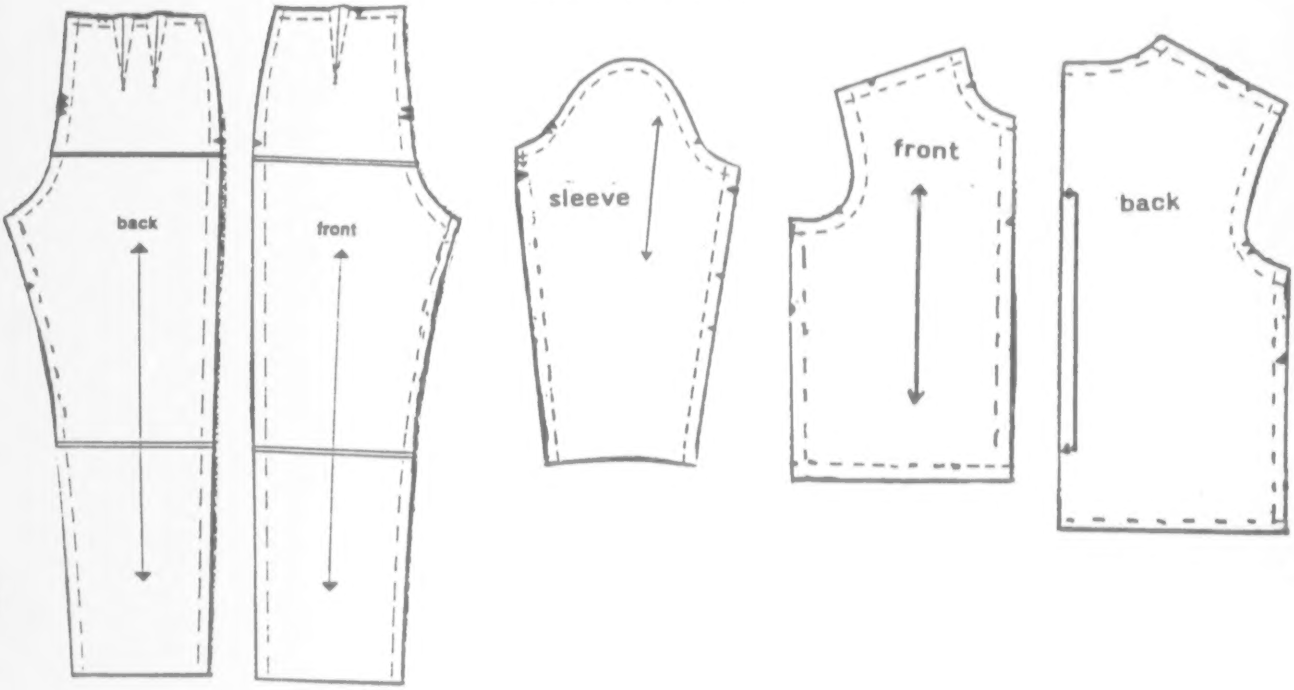
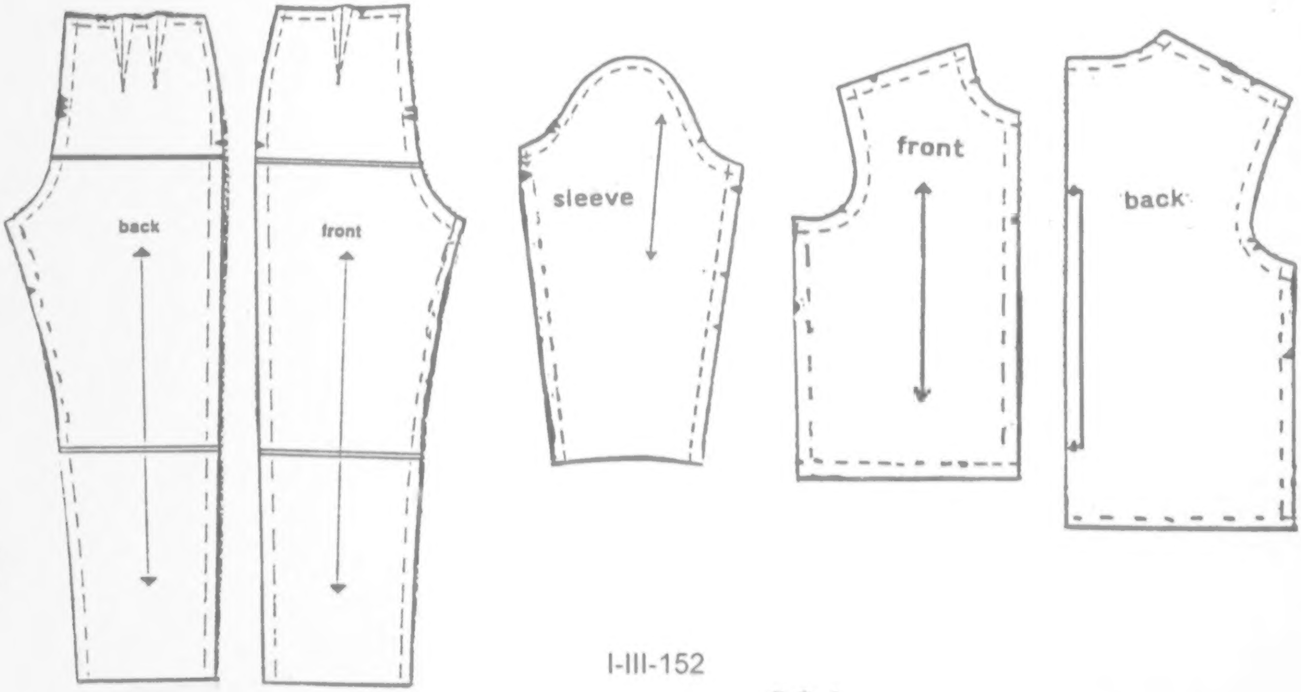
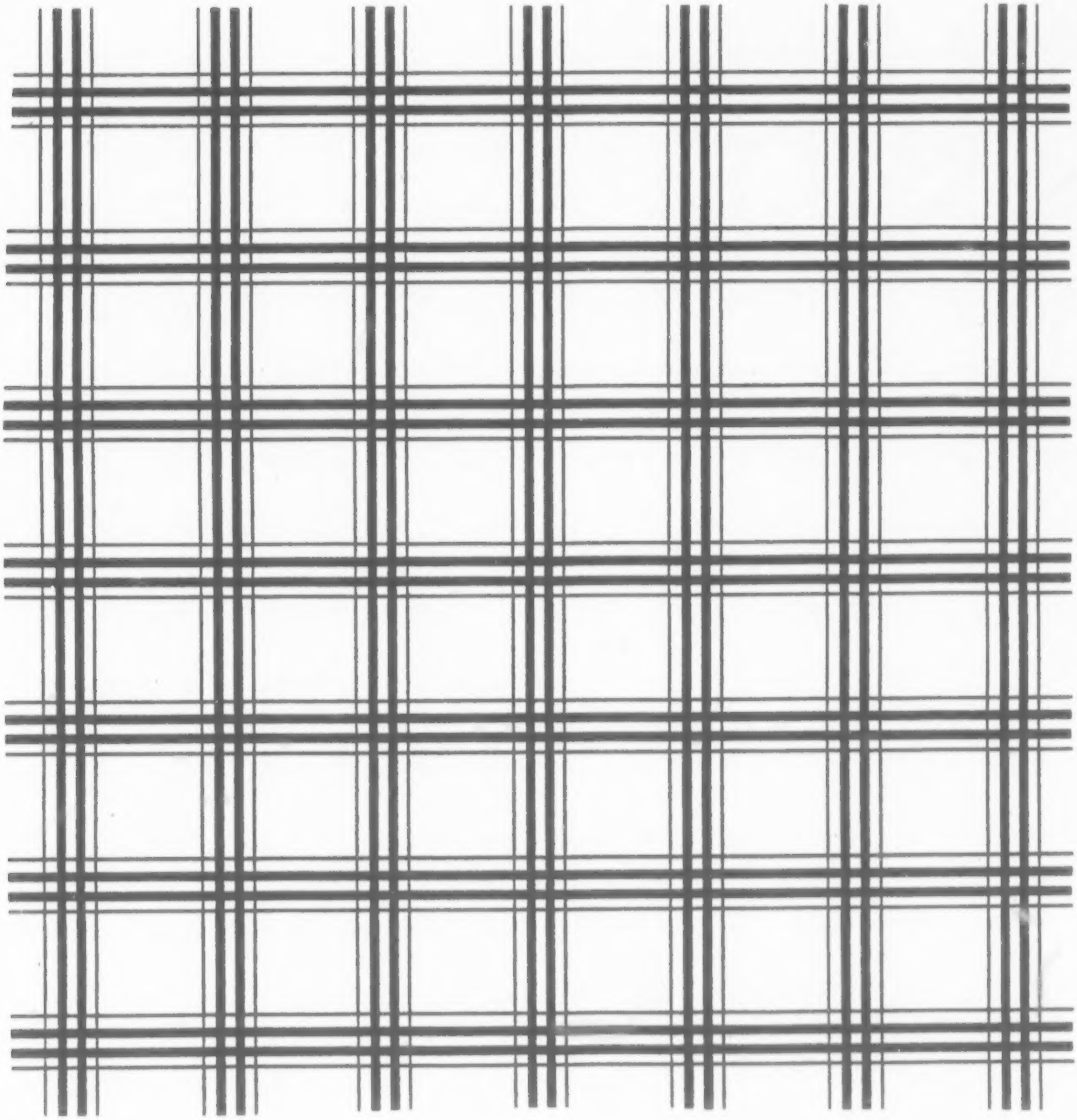
For extra credit, you can cut out an extra set of pattern pieces. Take a plain piece of paper and pretend it is a "napped" fabric, and lay out the pieces in an appropriate manner. Staple all of these papers together before turning them in.

PATTERN PIECES

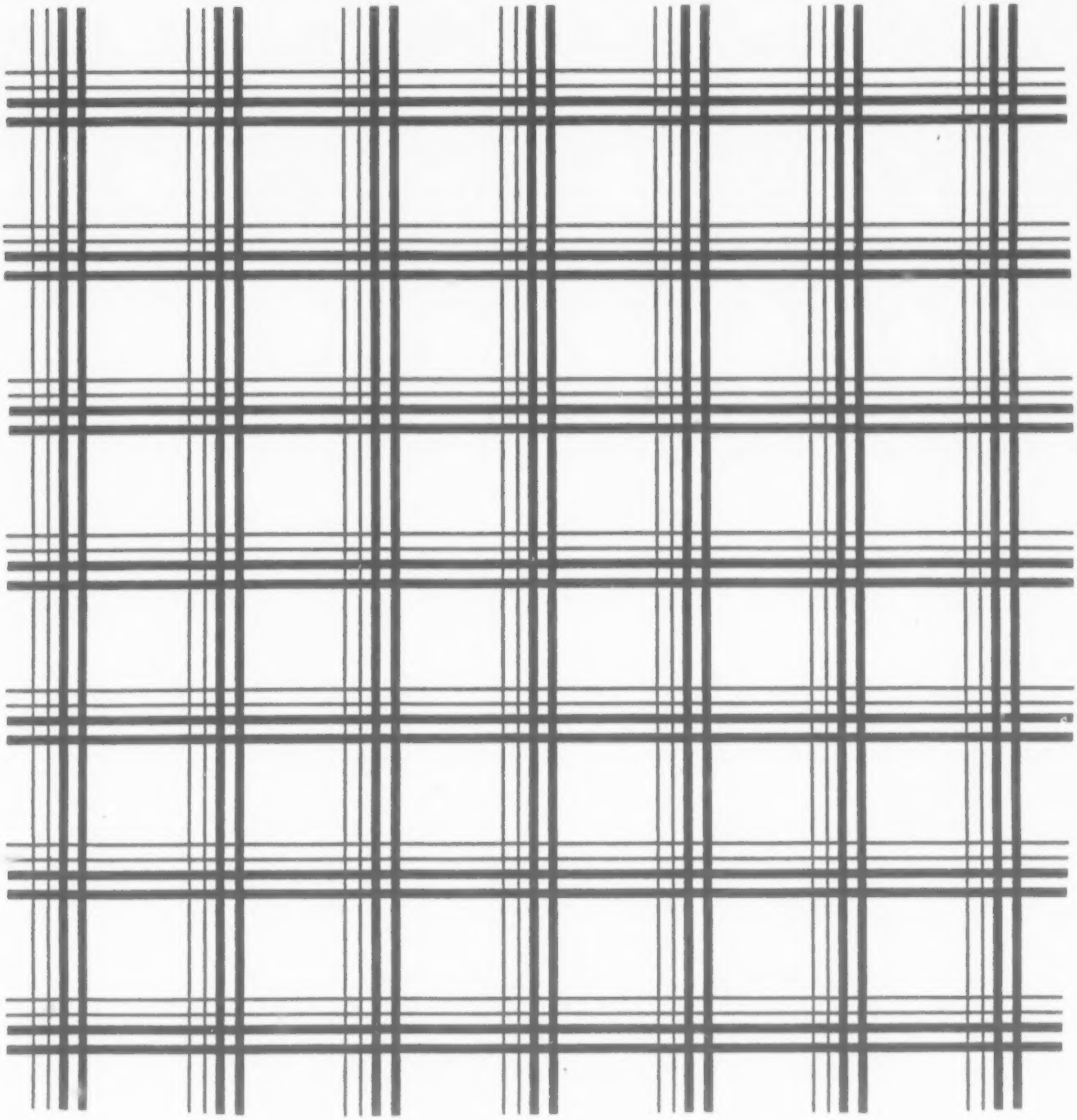

back
front
sleeve
front
back


back
front
sleeve
front
back

EVEN PLAID



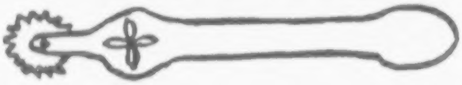
UNEVEN PLAID



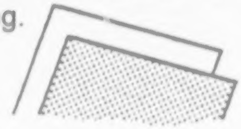
MAGIC MARKS

Marking tools are needed to transfer symbols and lines from the pattern pieces to the fabric. Accurate markings help make construction easier. The type of marking equipment you use depends on the type of fabric you are marking. Here are some of the common methods of marking:

Tracing Wheel: This is used by running the wheel over tracing paper to transfer markings to your fabric. A saw-toothed wheel can be used for most fabrics. A smooth-edge wheel is recommended for delicate fabrics.



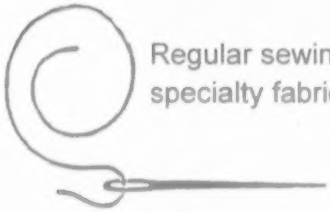
Dressmaker's Tracing Paper: This is a special type of waxed paper for use with the tracing wheel. It is available in several colors. It is best to choose a color that is similar to the color of your fabric, but still different enough to show. The tracing marks can be removed by washing or dry cleaning the fabric. The waxy side of the tracing paper should face the wrong side of the fabric when marking.



Tailor's Chalk: This chalk is available in small squares to mark fabrics. The markings can be brushed away or they generally disappear when pressed with an iron.

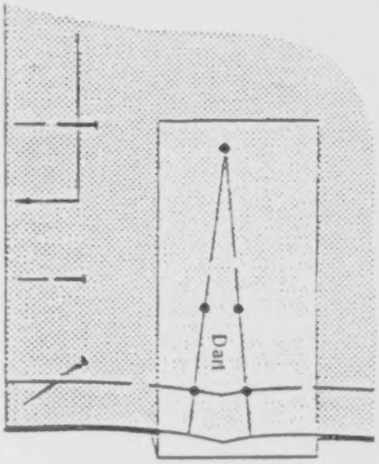
Tailor's Pencil: This is a pencil form of tailor's chalk and works in the same manner. The pencils are available in several pastel colors.

Thread: Regular sewing thread can be used to make tailor's tacks on specialty fabrics where you would not want to make marks.



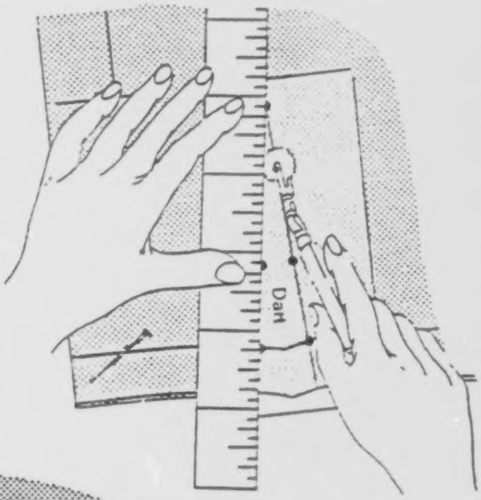
Water-Soluble Marker: These pastel markers can be used on sturdy fabrics and will disappear when laundering the item.

TRACING PAPER AND WHEEL

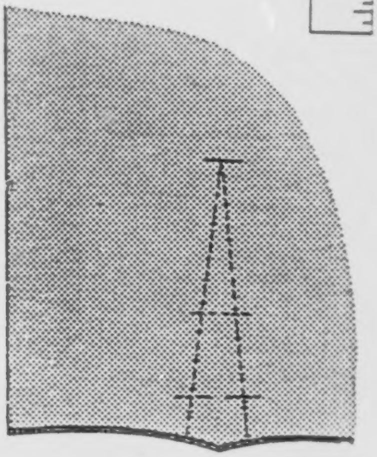


1. If the wrong side of the fabric is facing up, place the tracing paper between the pattern piece and fabric

   If the right side of the fabric is facing up, place the tracing paper between the two pieces of fabric.



2. Use a ruler to guide the tracing wheel along the lines. Press firmly enough so that the marks go through both layers of fabric.



3. Make small crossmarks at the dots with the tracing wheel for matching.

PROJECT PREPARATION PRIMER

1. Prepare fabric
    - Always preshrink
    - Straighten grain when possible
2. Prepare construction schedule
3. Prepare pattern
    - Read pattern guide
4. Check measurements
    - Adjust pattern
5. Layout pattern on fabric according to pattern guide
6. Pin pattern to fabric
7. Obtain teacher's permission for cutting
8. Cut out project
    - Cut all notches out rather than in
    - Keep fabric flat
    - Use good scissors
9. Mark pattern pieces
    - Make slight clips for large dots
10. Leave pattern pieces pinned to fabric until ready for use

DYNAMICS OF CLOTHING I

UNIT IV: *CONSTRUCTION PROJECTS*

TOPIC A: CONSTRUCTION

OBJECTIVE: The students will be able to perform numerous construction techniques and complete one or more sewing projects.

CONCEPT: Sewing is a wonderful skill to have and is useful in many aspects of life. The ability to sew is not only practical and often economical but a medium for creativity and artistic expression.

COMPETENCIES:

1. Incorporate and complete the following suggested construction techniques in various projects:
   a. seams and seam finishes
   b. darts, tucks, and pleats
   c. zippers
   d. pockets
   e. sleeves
   f. facings
   g. collars
   h. waistbands and/or cuffs
   i. hems and hem finishes
   j. closures
   k. finishing touches
   (topstitching, gathering, understitching, casings)
   l. sewing on knit fabrics
2. Follow pattern information, marking guides, and sewing guidelines.
3. Utilize appropriate pressing methods throughout construction.
4. Demonstrate mastery of construction techniques on samples and/or sewing projects.
5. Utilize time-management skills to complete project(s).

1.	Construction Techniques and Projects	Teacher resources: • Background materials • Activity guides • Videos and video player • Classroom copies of A GUIDE TO FASHION SEWING • Classroom copies of SUCCESSFUL SEWING
2.	Seam Finishes	Copies of student activity guide (I-IV-28 and I-IV-29) Materials for samples
3.	Pressing a Plain Seam	Overhead transparency or large poster (I-IV-32) Basic pressing equipment
4.	At the Heart of a Dart	Copies of student activity guide (I-IV-33 and I-IV-34) Overhead transparency (I-IV-33) Materials for demonstration and samples
5.	Zip In A Zipper! (How to Put in a Zipper)	Copies of guidelines for students Mock zippers for students Materials for demonstration and samples Video and video player Copies of student activity guide (I-IV-35)
6.	Patch Pocket with Mitred Corners	Copies of student activity guide (I-IV-37 and I-IV-38) Fabric for samples
7.	Facings, Interfacing, and Understitching	Copies of student activity guide (I-IV-39 and I-IV-40) Fabric for samples
8.	Button, Button— What Kind of Button?	Copies of student reading (I-IV-41 and I-IV-42) Copies of student activity guide (I-IV-43) Six articles of clothing without buttons Box of numbered button cards
9.	Better Buttonhole Bureau	Copies of student activity guide (I-IV-46) Materials for samples

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
10. Fabric Fasteners	Copies of student guidelines developed by teacher Materials for samples
11. Keeping You In Stitches	Overhead transparency (I-IV-47) Copies of student activity guide (I-IV-48 through I-IV-50) Materials for samples
12. Stitch 'Em Up!	Copies of student activity guide (I-IV-54)
13. Pressing Matters	Copies of student activity guide (I-IV-58) Pressing equipment and samples

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TEACHER BACKGROUND INFORMATION

Note #1: **About the Teacher Resources**

Included in the binder, MANAGEMENT STRATEGIES AND CONSTRUCTION TECHNIQUES, is a copy of the textbook, A GUIDE TO FASHION SEWING, from Fairchild Books and Visuals. Index tabs have been integrated throughout this resource to facilitate use. This is an excellent resource that outlines most sewing techniques in a step-by-step manner with clear illustrations. Additional resources for particular techniques have been added at the end of the corresponding sections.

It is important to note that the materials in this textbook are copyrighted and the teacher does not have the right to make copies for classroom distribution. It has been provided as a teacher reference, and each teacher will need to purchase some copies of the textbook for classroom use. (Purchasing information is included in the RESOURCE section of this topic.)

However, the teacher is free to copy any resources developed by the Utah State Office of Education included in this curriculum.

Note #2: **About Mini-Lessons**

Mini-lessons for some of the construction techniques and terms are included in this topic. These are particularly useful for "lesson days" or can be adapted for individualized instruction packets.

There are a lot of mini-lessons that can be developed utilizing the information provided in this curriculum. Some mini-lessons have been included in Options 3 through 14. Some suggestions for additional mini-lessons are:

- Hems
- Measuring and fitting
- Zippers (more than one)
- Pockets (more than one)
- Gathering and easing
- Collars
- Sleeves
- Casings
- Knit construction methods
- Attaching waistbands and/or cuffs
- Color (See Unit II Topic B)
- Line and design (See Unit II Topic A)
- Matching plaids (See Unit III Topic C)

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ACTIVITIES/OPTIONS

Option 1: Construction Techniques and Projects

As the instructor assists the students in planning their projects, it is suggested that as many of the following construction techniques as possible be included during the course of the class. The instructor can refer to the resource, A GUIDE TO FASHION SEWING, which is included as an integral part of this curriculum in the MANAGEMENT STRATEGIES AND CONSTRUCTION TECHNIQUES binder, for technique steps and illustrations. The page numbers listed refer to the pages covering that/those technique(s) in the text.

CONSTRUCTION TECHNIQUES	REFERENCE PAGES
a. Seams and seam finishes	
Plain seams with self-finish	71-73
Plain seams with clean-edge finish	74-75
Plain seams using basting stitch	76-78
Right-angle seam and corner turns	99-101
Curved seams	96-97
Serged seams	n/a
See Successful Sewing	365-369 279-283 and 187-191
Also Seams and Darts, a video from Meridian Education Corporation	
Options 2 and 3	
b. Darts, tucks, and pleats	
Straight tapered dart	107-109
Double tapered dart	117-118
Tucks	119-121
Also Successful Sewing	275-278
Option 4	
c. Zippers	
Centered application	149-153
Lapped application	154-157
Sports zipper	169A-169B
Separating application	169C-169D
Also Successful Sewing	293-299
Also How To Put In A Zipper, a video from Meridian Education Corporation	
Option 5	

ACTIVITIES/OPTIONS

Option 1 - Continued

d.	Pockets	
	Patch pockets	173-176
	Also Successful Sewing	283-285
	Front hip pockets	189-192
	In-seam pockets	193-195
	Pockets with flaps	196-200
	Also How To Do Pockets, a video from Meridian Education Corporation See Option 6	
e.	Sleeves	
	Set-in sleeves	227-229
	Raglan sleeves	233-234
	Also Successful Sewing	319-329
f.	Facings	
	Neckline or armhole	324-327
	Understitching	375
	Also Successful Sewing	305-307
	See Option 7	
g.	Collars	
	Flat or roll collars	262-265
	Collars with front and back facings	271-273
	Collars with partial facing	274-276
	Collars without facing	277-279
	Also Successful Sewing	311-313
h.	Waistbands and/or cuffs	
	Barrel cuffs	253-256
	Waistbands (general)	334-336
	Traditional pant/skirt waistband	337-339
	Elastic waistline	340-341
	Casings	n/a
	Also Successful Sewing	339-345
i.	Hems and hem finishes	
	Marking and turning hems	350-352
	Hand hemming stitches	353-354
	Machine hemming stitches	355
	Also Successful Sewing	347-350
	Also Hemming Stitches, a video from Meridian Education Corporation	
	Machine blind hem	355A
	Serged hems	355B

ACTIVITIES/OPTIONS

Option 1 - Continued

j.	Closures	
	Buttons and buttonholes	358-362
	Velcro closures	363
	Hooks and eyes	364
	Also Successful Sewing	351-353
	See Options 8, 9, and 10	
k.	Finishing touches	
	Topstitching	369
	Gathering fabric	370-371
	Also Successful Sewing	199, 205, and 223
	See Options 11 and 12	
l.	Sewing on knit fabrics	
	Seams	102-104
	Reinforcing shoulder	n/a
	See Successful Sewing	280
	Hems	356A-356B

Option 2: **Seam Finishes**
Using the student activity guide, SEAM FINISHES, go through the three main seam finishes used, their purposes, how they are done, etc., with the students. Then have the students do samples of each of the three seam finishes.

Option 3: **Pressing a Plain Seam**
Make an overhead transparency or a large poster of PRESSING A PLAIN SEAM and explain the importance of the steps of pressing the seams as you sew. Demonstrate the steps and review the basic pressing equipment. The advantage of a large poster would be that it could be hung in the room near the pressing area for reference throughout the course.

Option 4: **At the Heart of a Dart**
Demonstrate how to make basic darts, identifying the guidelines for making same. Or, an overhead transparency of page IV-A-34 can be used as a discussion guide. Give each student a copy of the student activity guide, AT THE HEART OF A DART, and follow the directions for completing some sample darts.

Option 5: **Zip In A Zipper!**
Have students do a sample of several kinds of zipper applications. It is always good if the teacher has step-by-step examples which the students can refer to. Students generally need some type of step-by-step instructions.

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ACTIVITIES/OPTIONS

Meridian Education Corporation has a video, HOW TO PUT IN A ZIPPER, that demonstrates the process of placing and stitching in a lapped zipper and a centered zipper along with other zipper information. A student activity guide that corresponds to the video is included in the resources for this option.

Note: Because it is costly to have the students buy zippers for samples, the teacher can prepare "mock" zippers that the students can practice with for very little expense. The "mock" zippers are made by cutting fabrics strips 3 inches wide. Turn one edge in 1 inch and press; turn the other edge over the first edge and press again. The strip is now 1 inch wide. Zigzag down the middle of the strip, using a wide, relatively short zigzag. Cut into 7- or 8-inch pieces and you have "mock zippers." Or, the teacher can have the students make their own.

Option 6: **Patch Pocket with Mitred Corners**
Following the directions on the student activity guide, PATCH POCKET WITH MITRED CORNERS, demonstrate the procedures. Then have each student follow the instructions and complete a sample pocket.

Note: The patch pocket sample could be incorporated into some other simple project with other techniques to learn, such as locker organizers, a throw pillow with a pocket, or some other creative idea.

Option 7: **Facings, Interfacing, and Understitching**
Following the directions on the student activity guide, FACINGS, INTERFACING, AND UNDERSTITCHING, demonstrate the procedures for applying a facing and interfacing, and understitiching. Then have each student follow the instructions and complete a sample facing. Again, this technique could be incorporated with a sampler project of some type that is more fun than just a sample.

Option 8: **Button, Button—What Kind of Button?**
The teacher will need to have six different articles of clothing without any buttons, and a box with a large variety of button cards. Be sure there are appropriate and inappropriate button choices in the box. Number the button cards for the students to identify their choices.

Have the students read the information provided on the resource, BUTTON, BUTTON—WHAT KIND OF BUTTON? When they have finished reading, give each student a copy of the corresponding student activity guide and have them choose appropriate buttons for the articles of clothing displayed. Go over the choices with the students as a class for further discussion.

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ACTIVITIES/OPTIONS

Option 9: **Better Buttonhole Bureau**
Demonstrate some of the guidelines about buttonholes provided in the teacher background information. Explain how to mark, space off, etc., for accurate placement. Give each student a copy of the student activity guide, BETTER BUTTONHOLE BUREAU, and have them make a sample set. The teacher will need to review the specific procedures and settings for the sewing machines in the classroom.

Option 10: **Fabric Fasteners**
Introduce the various types of fasteners used on clothing. Give each of the students a copy of some guidelines from the resources identified. Have the students complete samples of a variety of fasteners.

Note: NASCO has a kit of enlarged fasteners for demonstrations called FASTENER FUN. They could also be used for a bulletin board to support this activity.

Option 11: **Keeping You In Stitches**
Introduce this lesson by using an overhead transparency of WHAT IS A STITCH? Explain that there are many types of stitches, and although it is confusing at first, they will all quickly come to make sense.

Give each student a copy of the student activity guide, KEEPING YOU IN STITCHES, and introduce all of the "stitch words." Have the students do samples of some of the stitches upon completion.

Note: If desired, this lesson could be broken into two parts by introducing the machine stitches one day and the hand stitches another day. Also, the teacher may want to add a place for machine settings on the student activity guide.

Option 12: **Stitch 'Em Up!**
This is a crossword puzzle of all of the "stitch words." It can be used as a review, for extra credit, as an introduction, or as a quiz.

Alternate Strategy: The "stitch words" could easily be made into a game like Old Maid with the students matching a definition and drawing to a term. The "old maid" could be the "Stilted Stitcher."

Option 13: **Pressing Matters**
Begin by having the students complete the true/false questionnaire, PRESSING MATTERS. When the students have completed the questionnaires, go over each statement and explain the reasons for the correct answers. The teacher should have a variety of pressing equipment ready for demonstration throughout the discussion.

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ACTIVITIES/OPTIONS

Demonstrate in small groups how to **iron** a shirt and pants, and how to **press** sewing projects. Assign students to bring a long sleeve, collared shirt to iron in class for a grade in the next few days.

RESOURCES

Books

Crawford, Connie-Amaden, A GUIDE TO FASHION SEWING, Fairchild Publications, 7 West 34th Street, New York, NY 10001, 1-800-247-6622. ISBN: 0-87005-748-0; Catalog No. 784-0.

Westfall, Mary G., SUCCESSFUL SEWING, Goodheart-Willcox Publishing, 123 West Taft Drive, South Holland, IL 60474, 1-800-323-0440. ISBN: 0-87006-809-1; Catalog No. 1-56637-010-8. Instructor's Guide: Catalog No. 1-55637-011-6.

Weber, Jeanette, CLOTHING, Glencoe Publishing, P. O. Box 543, Blacklick, OH 43004, 1-800-334-7344. ISBN and Catalog No.: 0-02-640161-4; Teacher's Resource Binder: 0-02-6410163-0.

Taylor, June, THE JUNE TAYLOR METHOD OF CUSTOM DETAIL PRESSING, available in Nancy's Notions catalog.

McCalls Pattern Co., FOCUS ON PRESSING.

Singer Sewing reference library, SEWING ESSENTIALS and TAILORING.

Vanderhoff, CLOTHING CONCEPTS AND CONSTRUCTION, Prentice Hall Ind.

Videos

HOW TO PUT IN A ZIPPER, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2113.

SEAMS AND DARTS, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2109.

HOW TO DO POCKETS, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2115.

HEMMING STITCHES, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2108.

Teaching Aids

FASTENER FUN, Nasco, 901 Janesville Ave., Fort Atkinson, WI 53538-0901, 1-800-558-9595. Catalog No. W09393H.

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ASSESSMENT/EVALUATION QUESTIONS

1. **Incorporate and complete the following suggested construction techniques in various projects:**

a. **Seams and seam finishes**

Note: The teacher will need to supply samples for the first three questions.

1. The seam finish on sample "A" is:
   A. Serged
   B.* Zigzagged
   C. Clean finished

2. The seam finish in sample "B" is:
   A. Zigzagged
   B.* Clean finished
   C. Serged

3. The seam finish in sample "C" is:
   A.* Serged
   B. Clean finished
   C. Zigzagged

4. Unless otherwise stated, the width of a seam is:
   A. 1/4 inch
   B. 3/8 inch
   C.* 5/8 inch
   D. 3/4 inch

5. Fabric grain is maintained through the machine-stitching process by:
   A. Machine basting
   B.* Stitching directionally
   C. Pin basting

6. To ensure accurate matching of even plaids before machine stitching, one should baste the seams with:
   A. Pins
   B. Machine basting
   C. Slipstitching
   D.* Any of these methods will work

7. The process of zigzagging the edges of a seam is called:
   A.* Overcasting
   B. Staystitching
   C. Understitching

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ASSESSMENT/EVALUATION QUESTIONS

8. When using zigzagging for a seam finish, it should be:
   A. In the middle of the seam allowance
   B.* Over the edge of the seam
   C. Close to the stitched seam

9. The twill tape that is used to stabilize a seam is stitched to the:
   A. Right side of the garment
   B.* Wrong side of the garment
   C. Either side of the garment

10. Cutting V-shaped wedges from the seam allowance to eliminate bulk and allow the seam to lie flat is called:
    A.* Notching
    B. Clipping
    C. Grading
    D. Trimming

11. Cutting into the seam allowance to allow an outside curve to lay flat is called:
    A. Notching
    B.* Clipping
    C. Grading
    D. Trimming

12. Notches should be cut:
    A. Into the seam allowance
    B.* Away from the seam allowance
    C. Straight with the seam allowance to omit the notch

13. When pinning two already-stitched seams:
    A. The pins should be placed through the middle of the seamline
    B. The pins should be placed on each side of the seamline
    C.* The seams should be pinned together and the seam allowances pinned flat

14. Which of the following is not true about temporary or basting stitches?
    A.* Stitches are short
    B. Stitches are usually a contrasting color
    C. Stitches are easy to remove

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ASSESSMENT/EVALUATION QUESTIONS

15. The most common temporary stitch used for holding layers of fabric together in preparation for further construction is:
    A. Staystitching
    B.* Even basting
    C. Understitching

16. Which of the following is not a method for removing machine stitching?
    A. Pulling and breaking thread on alternate sides of the seam
    B. Clipping threads and pulling them from the fabric
    C.* Cutting threads with a razor blade

17. To prevent a seam allowance from raveling, use:
    A. Slip stitch
    B. French tack
    C.* Serging or zigzagging

18. A row of stitching using the longest stitch available on the stitch regulator is called:
    A.* Baste or ease stitching
    B. Staystitching
    C. Stitch in the ditch

19. Staystitching:
    A.* Is a row of stitching that stabilizes curved or bias edges that may stretch
    B. Provides decoration, keeps edges flat, and prevents facing from rolling in
    C. Provides decoration, keeps edges flat, and prevents facing from rolling to the right side

20. When stitching through one thickness of fabric at ½ inch from the edge, you are:
    A. Understitching
    B.* Staystitching
    C. Clean finishing

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ASSESSMENT/EVALUATION QUESTIONS

b. Darts, tucks, and pleats

1. Darts are used to:
   A. Make holes in the fabric for marking
   B.* Shape a garment to the body contour
   C. Both A and B answers are correct

2. Darts should be pressed as stitched first, then pressed toward the direction they will be sewn.
   A.* True
   B. False

3. Vertical darts should be pressed:
   A. Toward the sides
   B.* Toward the center
   C. It doesn't make any difference

4. Horizontal darts should be pressed:
   A.* Toward the bottom
   B. Toward the top
   C. It doesn't make any difference

5. Three areas where darts are commonly found are:
   - bustline - waist/hips - back neck

6. It is best to stitch a dart:
   A. From the point to the wide end
   B.* From the wide end to the point
   C. It doesn't make any difference

7. Backstitching should be done at:
   A.* The wide end of the dart
   B. The point of the dart
   C. Both ends of the dart

8. It is best to tie the threads at:
   A. The wide end of the dart
   B.* The point of the dart
   C. Both ends of the dart

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ASSESSMENT/EVALUATION QUESTIONS

c. Zippers

1. To topstitch evenly when applying a zipper, you can use 1/2-inch wide cellophane or masking tape as a topstitching guide.
   A.* True
   B. False

2. The centered zipper application may be used in:
   A. Dresses
   B. Sportswear
   C. Jackets
   D.* All of the above

3. When choosing a conventional zipper, you should match the _____ to the garment.
   A. Length
   B. Weight
   C. Color
   D.* All of the above

4. When inserting a zipper, the seam allowance should be at least ___ inch wide.
   A. 1/4
   B. 3/8
   C. 1/2
   D.* 5/8

5. Preshrinking zippers before inserting them is one way of preventing a puckered zipper.
   A.* True
   B. False

6. The most commonly used methods of zipper applications are:
   A. Long, short, and medium length
   B.* Lapped, centered, sport
   C. Neckline, waistline, and front

7. You should position the zipper foot on the side of the needle opposite the zipper teeth or coil.
   A.* True
   B. False

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ASSESSMENT/EVALUATION QUESTIONS

8. Generally, when top stitching a lapped zipper, the lap should be ____ inch wide.
    A. 1/4
    B. 1/2
    C.* 5/8
    D. 3/4

9. For a flatter zipper placket and more even stitching, turn the zipper tab down during stitching procedure.
    A. True
    B.* False

10. It is best to use a zipper foot for stitching all the steps of a zipper application.
    A.* True
    B. False

11. The lapped zipper application is preferred for thick, heavy, or pile fabrics to reduce bulk.
    A. True
    B.* False

12. The zipper is stitched in place so that the seam allowance on one side of the placket covers the zipper in a:
    A. Centered zipper application
    B.* Lapped zipper application
    C. Fly front application

13. The garment has an opening the entire length of a seam in a:
    A. Centered zipper application
    B. Lapped zipper application
    C. Fly front application
    D.* Separating zipper application

14. The zipper is placed in the middle of a seam and stitched with equal amounts of fabric on both sides of the opening in a:
    A.* Centered zipper application
    B. Lapped zipper application
    C. Fly front application
    D. Separating zipper application

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ASSESSMENT/EVALUATION QUESTIONS

d. Pockets

1. The three main types of pockets are:
   A. Patch pocket, welt pocket, and flap pocket
   B.* Patch pocket, side-seam pocket, and welt pocket
   C. Patch pocket, side-seam pocket, and flap pocket

2. Many pockets have a bias cut edge. The bias may stretch during wear. You can stabilize this edge by:
   A. Serge stitching the hem edge
   B. Topstitching along pocket edge
   C.* Using interfacing on the wrong side of pocket

3. You must always place pockets in the exact location indicated by the pattern:
   A. True
   B.* False

4. To reduce bulk and give a flatter look in the hips or abdominal areas:
   A.* Use lining fabrics for inseam pockets
   B. Put the pocket on one side of the garment only
   C. Eliminate the inseam pocket
   D. Use a contrasting fabric

5. Corners of pockets need to be reinforced by stitching a triangle, rectangle, or bartack.
   A.* True
   B. False

6. A patch pocket is a shaped piece of fabric sewn to the outside of a garment.
   A.* True
   B. False

7. If your pocket is a square or rectangle shape, you must _____ the corner edges or make them meet at a right angle so they will lie flat.
   A. Stitch
   B. Pleat
   C.* Miter

8. A seam pocket is sewn directly into the side or side front seam.
   A.* True
   B. False

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ASSESSMENT/EVALUATION QUESTIONS

e. Sleeves

1. Stitching set-in sleeves into a garment involves a process of joining two opposing curved edges together and being sure that no gathers are visible on the right side of the garment.
   A.* True
   B. False

2. Gathering stitches for a puffed sleeve are:
   A.* 1/2 and 6/8 inch from the edge
   B. 1/4 and 1/3 inch from the edge
   C. 1/2 and 5/8 inch from the edge

3. The gathering stitches need to be adjusted so that fullness is placed evenly around the cap of the sleeve.
   A.* True
   B. False

4. Which of the following is true when setting the sleeve in the armscye?
   A. Sleeve and armscye symbols must be matched when setting the sleeve into the armscye
   B. Sleeves are not interchangeable from one armscye to the other
   C. The large dot at the sleeve top should be matched with the shoulder seam
   D.* All of the above

5. When setting the sleeve into the armscye, the double notches will always be to the back of the garment.
   A.* True
   B. False

6. When you permanently stitch the sleeve seam, you may be stitching between the two rows of gathering stitches.
   A.* True
   B. False

7. One disadvantage of sewing a raglan sleeve in using the "open method" is:
   A. It's hard to match seams
   B.* The underarm seam has to be clipped
   C. The seam is bulky

8. The most commonly used method for setting in raglan sleeves is:
   A.* Open
   B. Closed

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ASSESSMENT/EVALUATION QUESTIONS

f. Facings

1. Which of the following is true about facings?
   A. Facings provide neat finishes to garment edges
   B. Facings provide shape or extra support
   C. Facings reinforce necklines, armholes, front closures, cuffs, and collars
   D.* All of the above

2. A piece of fabric that is sewn onto a garment and folded inside to finish the edge is called a:
   A.* Facing
   B. Lining
   C. Interfacing

3. Understitching:
   A. Adds life to a garment by preventing raveling
   B.* Helps edges lie flat and keeps facings from rolling to the outside of the garment
   C. Keeps seams from coming apart or stitching from coming out

4. This is done on the underside of the garment, through both seam allowances and facing to hold things to the underside:
   A. Staystitching
   B.* Understitching
   C. Clean finishing

5. Sewing in a seam on the outside of the garment to secure a facing, waistband, elastic, or fabric underneath is called:
   A. Baste or ease stitching
   B. Staystitching
   C.* Stitch in the ditch

6. When the edge of the fabric is folded under, then stitched close to the fold, it is:
   A. Understitched
   B. Staystitched
   C.* Clean finished

7. A row of machine stitching 1/8 inch from the seamline to join the seam allowance to the facing is called:
   A. Baste or ease stitching
   B. Staystitching
   C.* Understitching

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ASSESSMENT/EVALUATION QUESTIONS

g. Collars

1. Most collars need to be:
   A. Staystitched
   B.* Understitched
   C. Stitched in the ditch
   D. All of the above

h. Waistbands and/or cuffs

1. In most instances, you need to interface the cuffs and/or waistband.
   A.* True
   B. False

2. The cuff should lap toward the front when the sleeve is positioned on the body.
   A. True
   B.* False

3. The buttonhole is placed on the front cuff edge.
   A.* True
   B. False

4. Cuffs and/or waistbands should be pressed:
   A. After each commercial on television
   B. After the construction is totally completed
   C.* After each step during construction

5. Cuffs should be constructed according to the directions on the pattern guide.
   A.* True
   B. False

6. The interfacing fabric should be lighter in weight than the cuff fabric.
   A.* True
   B. False

7. Seam allowances of cuff ends are trimmed to ___ inch or less and tapered to a point at the cuff corner.
   A. 5/8
   B. 1/2
   C. 3/8
   D.* 1/4

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ASSESSMENT/EVALUATION QUESTIONS

8. The notched edge of the cuff should be matched with the _____ on the lower part of the sleeve (right sides together) before stitching.
   - A. Seam allowance
   - B.* Notches
   - C. Trim

9. The hang of the entire garment often depends on accurate construction and fit of the waistband.
   - A.* True
   - B. False

10. A waistband may be any width that you consider appropriate for the garment and flattering to your figure.
   - A.* True
   - B. False

11. The width to cut a waistband is determined by adding the desired width plus a seam allowance of 5/8 inch and double that amount.
   - A.* True
   - B. False

12. The length of the waistband can be determined by adding the waist measurement plus 1 inch for ease and 3 inches for seam allowance and underlap.
   - A.* True
   - B. False

13. Most cuffs and/or waistbands do not require interfacing.
   - A. True
   - B.* False

14. Fusible interfacings are convenient and easily applied on cuffs and/or waistbands.
   - A.* True
   - B. False

15. Final stitching of a cuff and/or waistband to the garment can be done with:
   - A. Hand stitching
   - B. Machine stitching
   - C.* Either hand or machine stitching
   - D. Neither hand nor machine stitching

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ASSESSMENT/EVALUATION QUESTIONS

16. Waistbands should NOT be cut on the _____ grain of the fabric.
    A. Crosswise
    B. Lengthwise
    C.* Bias

17. The end of the waistband that lays on the outside of the garment is called the ______:
    A.* Overlap
    B. Underlap
    C. Extension

18. The end of the waistband that lays on the inside of the garment is called the ______:
    A. Overlap
    B.* Underlap
    C. Extension

19. Any needed fitting adjustments for a cuff and/or waistband should be made before applying the cuff and/or waistband to the garment.
    A.* True
    B. False

20. Interfacing is not important in a cuff and/or waistband.
    A. True
    B.* False

21. Which of the following is true about attaching a waistband?
    A. The band should lay flat without wrinkling or buckling
    B. The corners are square and sharp
    C. The seams are graded to eliminate bulk
    D.* All of the above

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ASSESSMENT/EVALUATION QUESTIONS

i. Hems and hem finishes

1. The least noticeable hemming stitch is the:
   A. Topstitch
   B.* Blind hem by hand
   C. Blind hem by machine

2. An invisible stitch hidden in the fold of a hem is:
   A. A back stitch
   B.* A slip stitch
   C. A overcast stitch

3. It is good to allow a garment to hang for 24 hours before hemming it. This allows the fabric to "give" and means a more even hem can be taken.
   A.* True
   B. False

4. The shoes that will be worn with the garment should be worn while the hemline is being marked.
   A.* True
   B. False

5. After the hemline is marked, the hem should be turned up and stitched along the edge, even if it is uneven.
   A. True
   B.* False

6. The hem width for straight, narrow, gathered, or pleated skirts should be:
   A. 4 to 5 inches
   B. 1/4 to 1/2 inch
   C.* 1 to 2 inches

7. How many strands of thread are used when sewing a hem by hand?
   A. Three
   B. Two
   C.* One

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ASSESSMENT/EVALUATION QUESTIONS

j. Closures

1. When a hook and eye are used at the neckline at the top of a zipper placket, what kind of eye should be used?
   A.* Straight (or bar) eye
   B. Round eye
   C. Crewel eye

2. Hook and eye closings should be applied with the:
   A. Blanket stitch
   B. Catch stitch
   C.* Buttonhole stitch

3. The least noticeable type of eye is the:
   A. Straight (or bar) eye
   B. Round eye
   C.* Thread eye

4. Which part of the snap is usually attached to the overlap?
   A. Ball (the thinner part of the snap)
   B.* Socket (the thicker part of the snap)
   C. Ball or socket (either is all right)

5. When sewing on a snap, the stitches should not go through both thicknesses of the fabric on:
   A. Either the overlap or underlap
   B. The underlap
   C.* The overlap

6. How many strands of thread are used when sewing on a button?
   A. One
   B.* Two
   C. Three

7. A thread shank should be used for:
   A.* Flat, sew-through buttons
   B. Metal or plastic shank buttons
   C. Link buttons

8. In which of these situations would the longest thread shank be made?
   A. Cotton-dacron blend blouse
   B. Cotton knit suit
   C.* Wool tweed coat

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ASSESSMENT/EVALUATION QUESTIONS

9. The purpose of making a shank when sewing on a button is to:
   A. Reinforce the button
   B.* Let the buttonhole lay smooth under the button without strain
   C. Prevent the buttons from slipping out of the buttonhole while the garment is worn

10. Which is NOT true in determining the placement of buttonholes?
   A. Smaller buttonholes can be spaced closer together
   B. The length of the buttonhole is determined by the diameter of the button
   C.* Marks should be traced on the right side of the fabric

11. Buttonholes in women's garments are placed on the:
   A.* Right side of the front
   B. Left side of the front
   C. Either side of the front

12. Buttonholes in men's garments are placed on the:
   A. Right side of the front
   B.* Left side of the front
   C. Either side of the front

13. The position for a button in a horizontal buttonhole can be marked by inserting a pin:
   A.* Near the end of the buttonhole closest to the edge of the fabric
   B. In the middle of the buttonhole
   C. At the end of the buttonhole farthest from the edge of the fabric

14. The holes of the button should placed so they are:
   A. At right angles to the slit of the buttonhole
   B.* Parallel to the slit of the buttonhole
   C. In a horizontal position regardless of buttonhole placement

15. When choosing a snap for a garment, it is best to choose:
   A.* The smallest one possible
   B. Next to the smallest one possible
   C. The largest one possible for maximum strength

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ASSESSMENT/EVALUATION QUESTIONS

16. What determines the size of snap to be used at the neckline?
    A. The size of the neck
    B.* The weight of the fabric
    C. Both of the above
    D. Neither of the above

17. When sewing on a hook with a round eye:
    A. The eye is sewn on first
    B.* The hook is sewn on first
    C. Either the hook or the eye may be sewn on first

18. Where is the hook placed when a hook and straight eye are used?
    A.* 1/16 inch from the edge of the overlap
    B. 1/8 inch from the edge of the overlap
    C. 1/4 inch from the edge of the overlap

19. The least conspicuous type of eye at the neckline is the:
    A. Straight eye
    B. Round eye
    C.* Thread loop

k. Finishing touches

1. Topstitching:
    A. Keeps the seams from coming apart or the stitching from coming out
    B. Adds life to the garment by preventing raveling
    C.* Provides decoration; keeps edges flat and facing from rolling to the right side

2. When sewing with a double needle, which condition is NOT particularly important?
    A. The tension be set accurately
    B. The fabric be pressed carefully
    C.* Both colors of thread are the same.

3. When closing the open edge of a vest lining together, which of the following stitches would be most appropriate?
    A. Blanket stitch
    B.* Slip stitch
    C. Pick stitch
    D. Topstitch

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ASSESSMENT/EVALUATION QUESTIONS

4. A bar tack is a:
   - A. Triangular trim used to reinforce the ends of pleats and vents
   - B.* A series of stitches in place to reinforce any area of stress (Ex.=pockets)
   - C. Triangular design used as an end stay for pockets and pleats

I. Sewing on knit fabrics

1. When sewing on knit fabric, you should pull or stretch the fabric to keep it tight.
   - A. True
   - B.* False

2. A single knit fabric will always roll to the ______ side.
   - A.* Right
   - B. Wrong
   - C. Either

3. A _______ needle works best when sewing on knit fabric to prevent broken yarns.
   - A. Sharp
   - B.* Ball-point
   - C. Crewel

4. To start a seam on knit fabric, it is best to begin 1/8 inch from the edge, stitch forward briefly, and then backstitch, holding the threads taut at the back of the presser foot.
   - A.* True
   - B. False

Name ____________________ Period ________ Date ____________

SEAM FINISHES

WHAT?? is a seam finish? ______________________________

WHY?? finish a seam? ______________________________

WHEN?? is a seam finish used? ______________________________

WHERE?? is a seam finished? ______________________________

HOW?? is a seam finished? ______________________________

Method No. 1: **Clean-finished**

Clean-finishing is when the edge is:
A. Turned under 1/2 inch and stitched in place
B. Stitched with a zigzag stitch
C. Turned under 1/4 inch and stitched in place

Clean-finishing prevents the fabric edge from raveling. It is an effective method for:
A. Light and medium weight fabrics
B. Heavier fabrics
Why? ______________________________

It also works best with:
A. Curved seams
B. Straight seams
Why? ______________________________

Method No. 2: **Zigzagged**

Zigzagging is done by setting the machine to do a zigzag stitch and stitching along the:
A. Seamline
B. Edge of the seam allowance
C. Middle of the seam allowance

Zigzagging is a quick and effective method of finishing seams if a serger is not available.

SEAM FINISHES - PAGE 2

Method No. 3: **Serged**

Stitching around the edge of the fabric with the serger is the quickest method of finishing seams. However, one has to be careful not to cut any fabric off the edge until the seam has been stitched. Sometimes the seam is stitched and finished in the same operation on the serger.

Serging should be done:
A. On the seamline
B. At the edge of the seam allowance
C. In the middle of the seam allowance

Serging works well on:
A. Straight seams
B. Curved seams
C. Both straight and curved seams

It is easiest to finish the seams:
A. Before the pieces are sewn together
B. After the pieces are sewn together
C. It doesn't really matter

However, it is possible to finish the seams:
A. Before the pieces are sewn together
B. After the pieces are sewn together
C. Either time

If you have stitched the seam first, the seam should always be pressed:
A. Closed before finishing
B. Open before finishing
D. To the side before finishing

There's an old saying that goes like this, "You should never cross a seam with another seam until it is pressed and finished." Describe what this means.

____

____

Directions: Cut six pieces of fabric 3 inches by 6 inches in size, and sew a sample of each of these three seam finishes. Attach your samples to this sheet before turning in.

Name ____________________________ Period ________ Date ____________________

SEAM FINISHES

WHAT?? is a seam finish?	__A method to keep the fabric from raveling________ __along the seam______________________________
WHY?? finish a seam?	__1. To prevent fraying__________________________ __2. To add strength to the seam_______________ __3. To give a professional look to the garment_____
WHEN?? is a seam finish used?	___Whenever the fabrics tends to ravel ___________ ____
WHERE?? is a seam finished?	__Right on the very edge of the seam allowance____ ____
HOW?? is a seam finished?	__1. By clean-finishing________________________ __2. By zigzagging____________________________ __3. By serging_______________________________

Method No. 1: **Clean-finished**

Clean-finishing is when the edge is:

A. Turned under ½ inch and stitched in place
B. Stitched with a zigzag stitch
C.* Turned under 1/4 inch and stitched in place

Clean-finishing prevents the fabric edge from raveling. It is an effective method for:

A.* Light and medium weight fabrics
B. Heavier fabrics
Why? __Makes the seam too bulky on heavy fabrics_____________

It also works best with:

A. Curved seams
B.* Straight seams
Why? ___It's hard to keep the curved areas flat_______________

Method No. 2: **Zigzagged**

Zigzagging is done by setting the machine to do a zigzag stitch and stitching along the:

A. Seamline
B.* Edge of the seam allowance
C. Middle of the seam allowance

Zigzagging is a quick and effective method of finishing seams if a serger is not available.

SEAM FINISHES - PAGE 2

Method No. 3: **Serged**

Stitching around the edge of the fabric with the serger is the quickest method of finishing seams. However, one has to be careful not to cut any fabric off the edge until the seam has been stitched. Sometimes the seam is stitched and finished in the same operation on the serger.

Serging should be done:
A. On the seamline
B.* At the edge of the seam allowance
C. In the middle of the seam allowance

Serging works well on:
A. Straight seams
B. Curved seams
C.* Both straight and curved seams

It is easiest to finish the seams:
A.* Before the pieces are sewn together
B. After the pieces are sewn together
C. It doesn't really matter

However, it is possible to finish the seams:
A. Before the pieces are sewn together
B. After the pieces are sewn together
C.* Either time

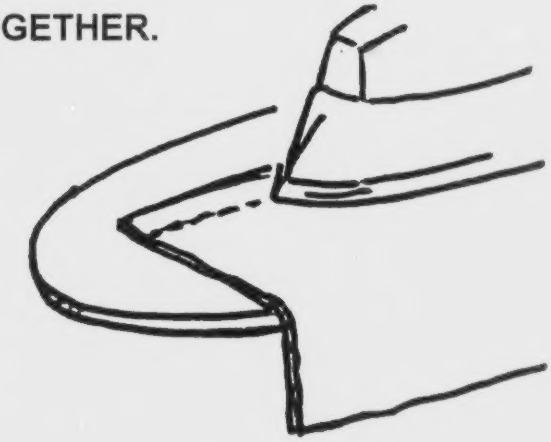
If you have stitched the seam first, the seam should always be pressed:
A. Closed before finishing
B.* Open before finishing
D. To the side before finishing

There's an old saying that goes like this, "You should never cross a seam with another seam until it is pressed and finished." Describe what this means.
__It is important to press after each seam is sewn, and certainly before another piece is sewn to it.______

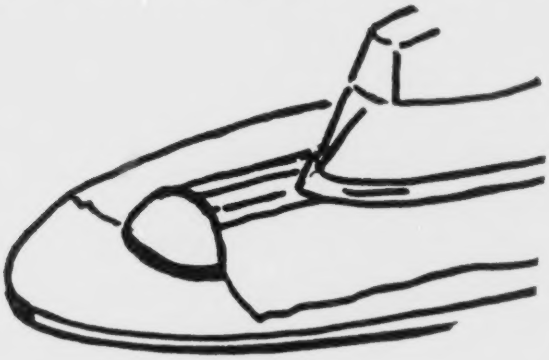
Directions: Cut six pieces of fabric 3 inches by 6 inches in size, and sew a sample of each of these three seam finishes. Attach your samples to this sheet before turning in.

PRESSING A PLAIN SEAM

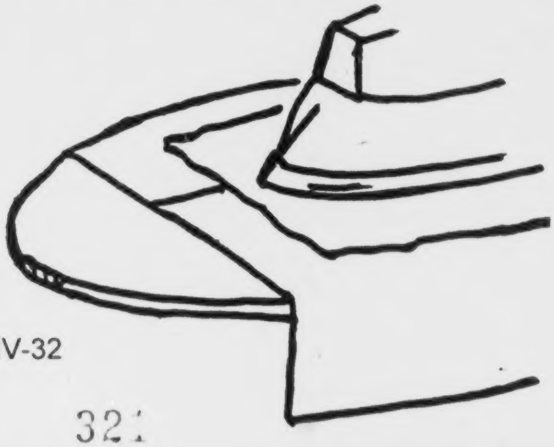
STEP 1: PRESS WITH RIGHT SIDES TOGETHER.



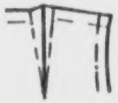
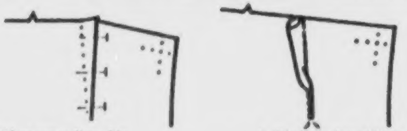
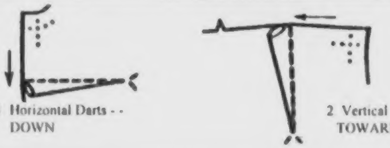
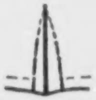
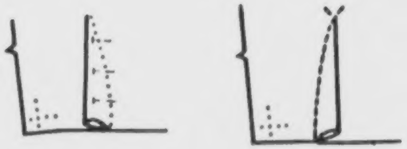
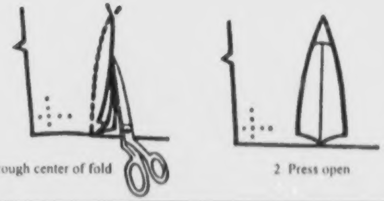
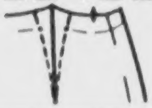
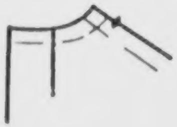
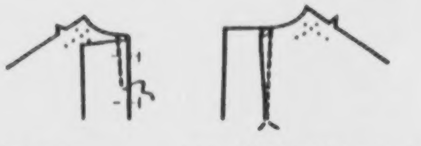
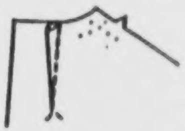
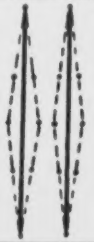
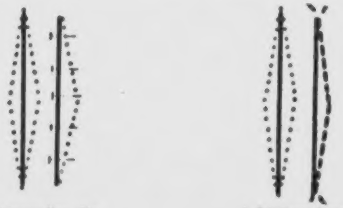
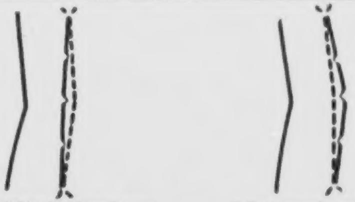
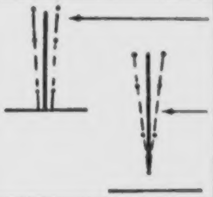
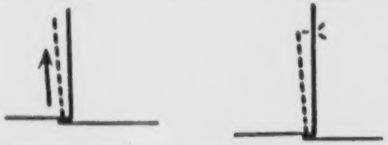
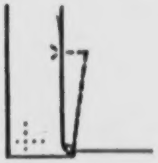
STEP 2: PRESS SEAM OPEN, WRONG SIDES UP. PLACE OVER SEAM ROLL TO PREVENT SEAM LINES.



STEP 3: PRESS SEAM FLAT, RIGHT SIDES UP. USE A PRESS CLOTH TO PROTECT FABRIC SURFACE.



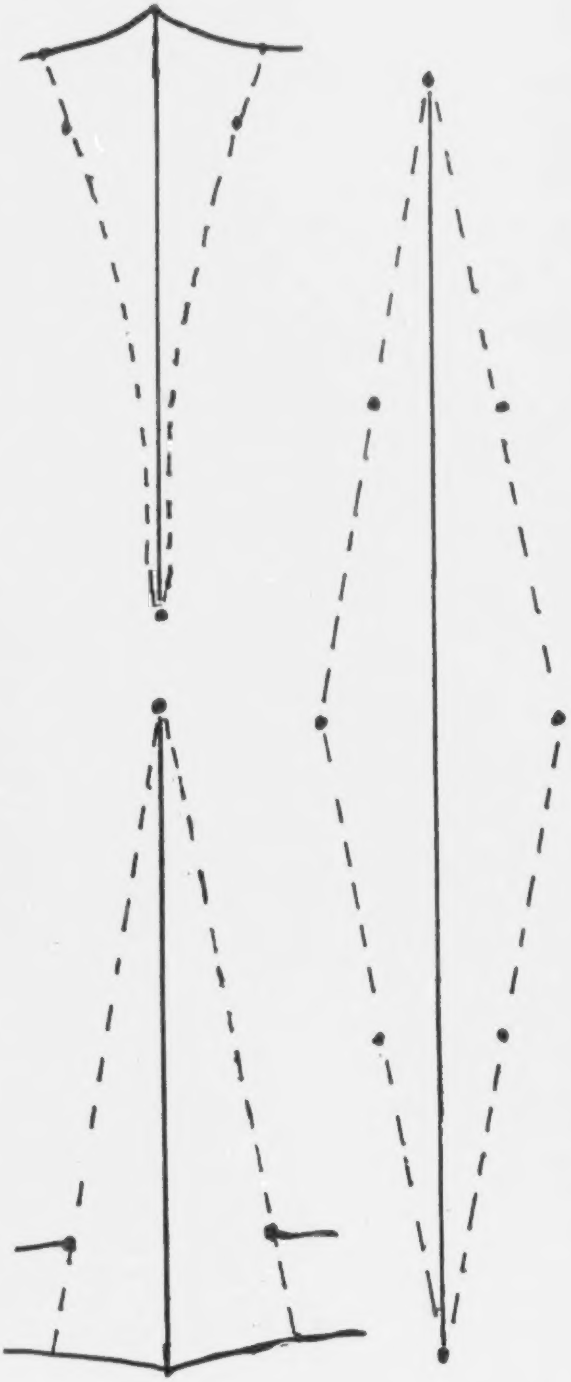
AT THE HEART OF A DART

Dart Type	Pattern Symbol	Where Used	How to Make	How to Press
Straight		**Front Underarm** **Shoulder** **Bodice Back** **Skirt Back** **Elbow**	 1 Fold on center line Pin 2 Stitch on slanted lines	 1 Horizontal Darts - - DOWN 2 Vertical Darts -- TOWARD CENTER
Curved - Outward		**Dress Bodice Front** **Underarm of Blouse**	 1 Fold on Center line Pin 2 Stitch on curved lines	 1 Slash through center of fold 2 Press open
Curved - Inward		**Skirt Front** **Slacks Front**		
Neckline		**Back Neckline (where there is no shoulder dart)**	 1 Fold on line Pin 2 Start stitching from fold of neck seam 3 Taper to nothing at the bottom	 Toward center of garment
Double-Pointed		**Dresses without waistlines or with dropped waistlines** **Snugly fitted blouses**	 1 Fold on center line Pin 2 Stitch on slanted lines	 1 Clip to stitching line through center of fold and each side of center 2 Press toward garment center
Dart-Tuck		**Blouse Front** **Blouse Back**	 1 Fold on center line Pin 2 Stitch from narrow end to wide end 3 Stitch across wide end to fold	 Toward center of garment

BEST COPY AVAILABLE

Name ______________________________ Period _____ Date ______________

AT THE HEART OF A DART



- Darts are used to help shape the garment fabric to fit the body.
- Most darts may be stitched either from the point to the wide end, or from the wide end to the point. However, there tends to be less chance for machine jams when they are stitched from the wide end to the point.
- The point should be tapered to nothing, or to the very edge; i.e., there should not be a "bubble" at the end. Backstitching at the point frequently causes a pucker, so it is best to tie those threads.
- Darts should be shaped by pressing over a rounded surface, such as a tailor's ham. This simulates the curvature of the body.
- Darts should end 1 inch before they reach the fullest part of the body.
- Darts are made by folding the fabric together on the center line (solid) and stitching along the shaped lines (dotted).
- The wider the dart, the more shaping occurs; the thinner the darts, the less shaping occurs.

Directions:
Transfer the darts shown onto a piece of fabric and practice making them according to the directions on the attached page and the guidelines given above. When you have finished, attach your samples to this page and turn them in.

Name ______________________________ Period _____ Date ______________

HOW TO PUT IN A ZIPPER

1. What is the purpose of a zipper? ____
2. The most common kinds of zippers have either ____________ or ___________.
3. How do you know what size of zipper is needed for a garment?
   ____
4. When you pin the zipper area closed, which direction should the pins be placed?
   ____
5. When you baste the zipper area closed, you should use a _________, ________ stitch. Is it easier to baste a turkey or a zipper? _________
6. How do you press a seam open? ____
7. Why is it important to use the "zipper foot" on the machine when sewing in a zipper? ____
8. How do you pin in a zipper? ____
9. How do you place a zipper for basting? ____
   ____
10. When you topstitch the zipper, what length of stitch should you use? _________
11. Final stitching of a lapped zipper begins at the ____________ of the zipper and ends at the _______________.
12. What can go wrong when you are pressing your zipper?
    ____
13. What precautions should you take when you launder a garment with a zipper?
    ____
14. How does a centered zipper application differ from a lapped zipper application?
    ____
15. After you cover a centered zipper with seam allowances and fabric, how do you stitch the zipper? ____

Name ______________________________ Period _____ Date _______________

HOW TO PUT IN A ZIPPER

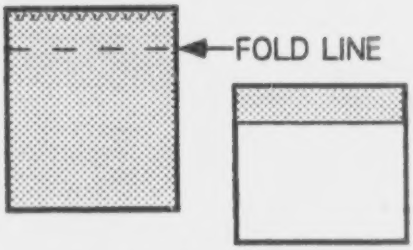
1. What is the purpose of a zipper? ___TO CLOSE A GARMENT______________
2. The most common kinds of zippers have either ___COILS__ or __TEETH_____.
3. How do you know what size of zipper is needed for a garment?
   ___READ THE BACK OF THE PATTERN ENVELOPE___________________
4. When you pin the zipper area closed, which direction should the pins be placed?
   ___PERPENDICULAR TO THE ZIPPER________________________________
5. When you baste the zipper area closed, you should use a _LONG,_LOOSE_ stitch.
6. How do you press a seam open? _PRESS TO ONE SIDE, THEN OPEN FLAT__
7. Why is it important to use the "zipper foot" on the machine when sewing in a zipper? __SO THE FOOT DOESN'T PRESS THE ZIPPER INTO THE FABRIC__
8. How do you pin in a zipper? __FACE DOWN AGAINST THE OPEN SEAM_____
9. How do you place a zipper for basting? _START ZIPPER 1 INCH DOWN FROM TOP OF OPENING; PLACE FACE DOWN; PUT ZIPPER TEETH AT SEAM___
10. When you topstitch the zipper, what length of stitch should you use?
    REGULAR
11. Final stitching of a lapped zipper begins at the _BOTTOM_____ of the zipper and ends at the ___TOP____.
12. What can go wrong when you are pressing your zipper?
    _TOO MUCH HEAT MAY MELT TEETH OR LEAVE PRESS MARKS ON FABRIC
13. What precautions should you take when you launder a garment with a zipper?
    ___WASH WITH ZIPPER CLOSED________________________________
14. How does a centered zipper application differ from a lapped zipper application?
    ___CENTERED = TWO NARROW FLAPS; LAPPED = ONE WIDE FLAP_____
15. After you cover a centered zipper with seam allowances and fabric, how do you stitch the zipper? __STITCH DOWN BOTH SIDES AND ACROSS THE BOTTOM_

Name ______________________________ Period _____ Date ______________

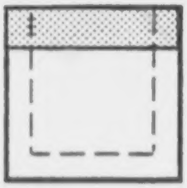
PATCH POCKETS WITH MITRED CORNERS

Directions: Cut two (2) pieces of fabric 5 inches by 6 inches in size. Finish the edge of one (1) piece only—this will be your back piece. The other piece is for the pocket. Follow the steps outlined below to make your patch pocket with mitred corners.

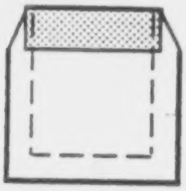
1. Finish the top edge of the pocket. Fold the top edge to the right side of the fabric 1 inch from the top and press.



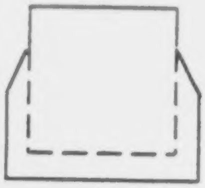
2. Stitch around three (3) sides of the pocket as shown; stitch ½ inch from the edge of the fabric. Use a standard stitch length and backstitch at the beginning and end.



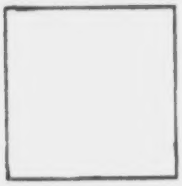
3. Clip the top corners as shown in the diagram.



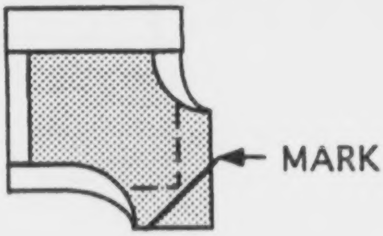
4. Turn the fold to the wrong side of fabric, making sure the corners are square.



5. Press the seam allowances to the wrong side of the fabric at the 5/8-inch line. Press the top fold and corners, too. Be sure the corners are square.



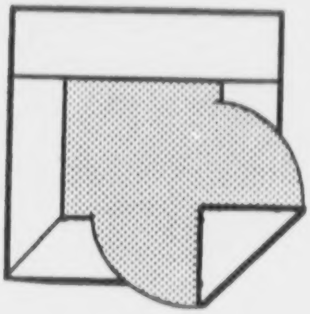
6. Working from the wrong side of the pocket, pull out one lower corner and mark across the corner as shown.



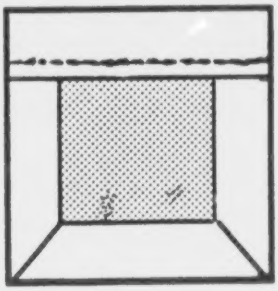
Wrong side of fabric ▨ ☐ Right side of fabric

PATCH POCKETS WITH MITRED CORNERS - PAGE 2

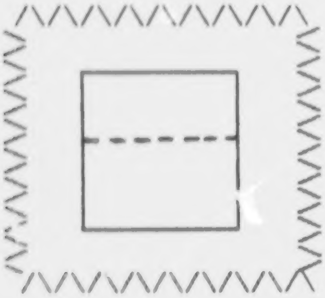
7. Fold the triangle to the wrong side, keeping the seam allowances open and out.



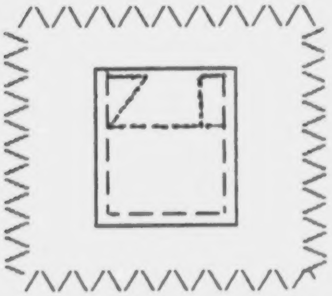
8. Fold the seam allowances (corners) to the center to form a diagonal line as shown. Press in place. Stitch along clean finished edge to form pocket facing.



9. Place the pocket onto the back piece, centering it carefully. Pin in place.



10. Topstitch the pocket to the back, stitching 1/8 inch from the edge. Reinforce top of pocket with a triangle or rectangle. Backstitch at the beginning and the end.



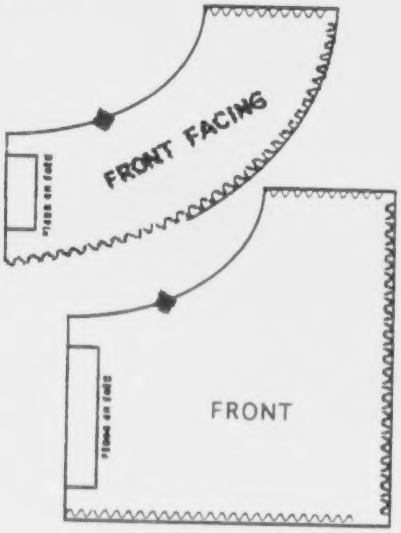
You are finished. You have learned two things: 1) how to make a patch pocket, and 2) how to mitre a corner. Attach your sample pocket to this sheet and turn it in for grading.

Name ______________________________ Period _____ Date ______________

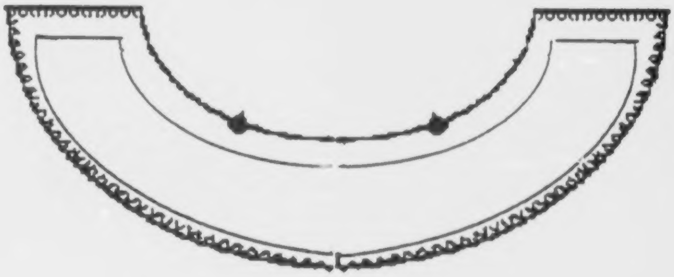
FACING, INTERFACING, AND UNDERSTITCHING

Directions: Using the pattern pieces provided, cut one (1) front piece and one (1) facing piece from the fabric. Also cut one (1) facing piece out of interfacing fabric. Follow the directions below to complete your sample front facing.

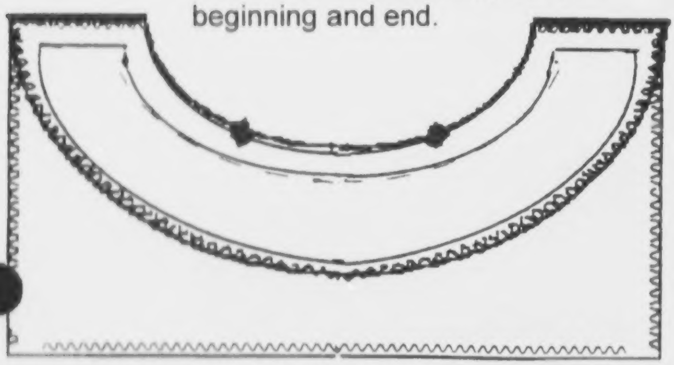
1. Finish the outer edge of the facing piece and the front piece.



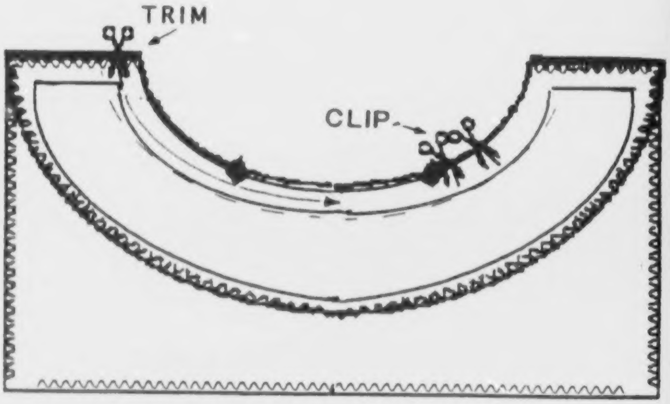
2. Trim interfacing piece 5/8 inch all the way around. Attach interfacing to wrong side of facing piece.



3. With right sides together, pin the facing piece to the front piece, matching the notches. Stitch facing to neckline using a 5/8-inch seam, and backstitching at the beginning and end.



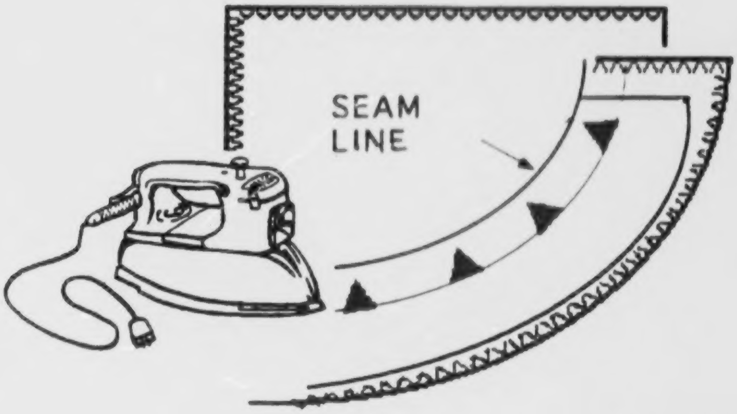
4. Trim and clip seam allowance as shown.



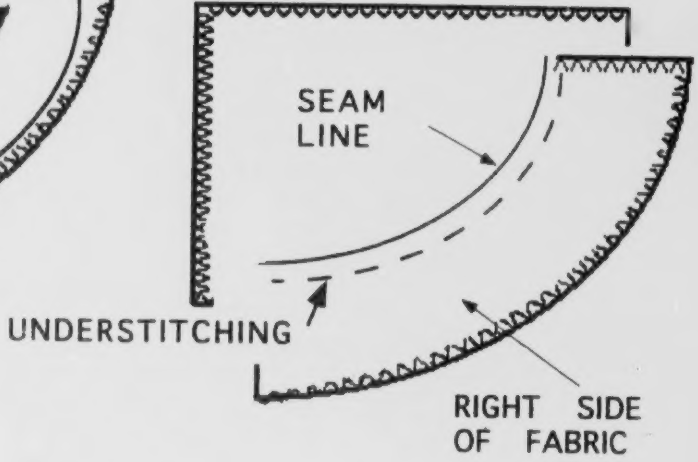
Name ______________________ Period _____ Date ____________

FACING, INTERFACING, AND UNDERSTITCHING

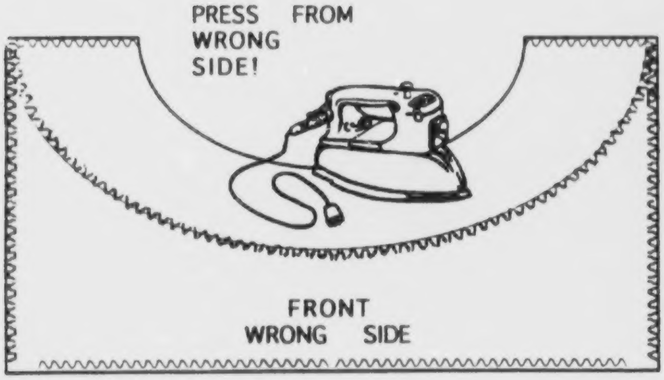
5. Press seam toward facing.



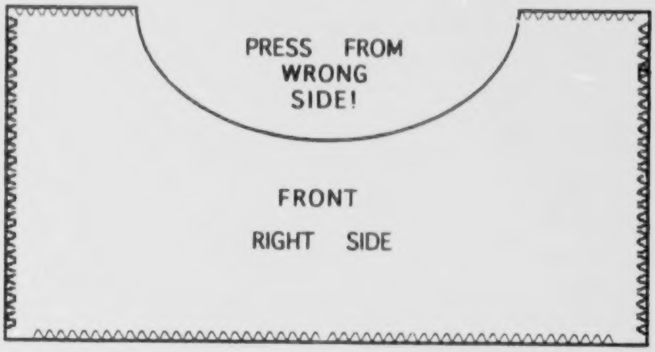
6. Stitch seam allowance to the facing 1/8 inch from the seamline. This is called understitching, and it keeps the facing from rolling to the front.


SEAM
LINE
UNDERSTITCHING
RIGHT SIDE
OF FABRIC

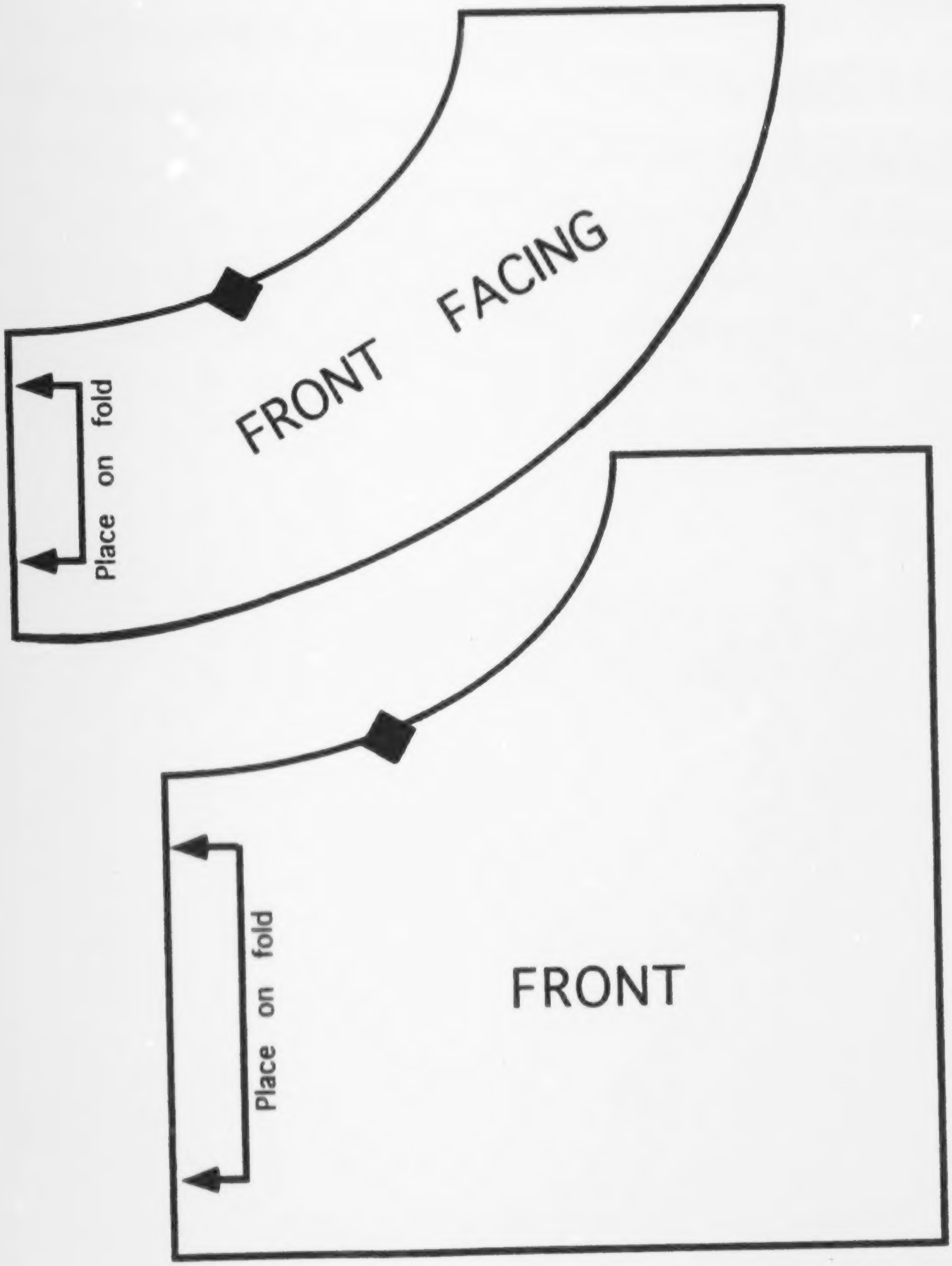
7. Press facing in place, taking care that no facing shows from the front.


PRESS FROM
WRONG
SIDE!
FRONT
WRONG SIDE

8. You are finished. Write your name on your sample, attach it to this sheet, and turn it in for grading. Good job!


PRESS FROM
WRONG
SIDE!
FRONT
RIGHT SIDE

FACING, INTERFACING, AND UNDERSTITCHING PATTERN PIECES


FRONT FACING
Place on fold
FRONT
Place on fold

BUTTON, BUTTON—WHAT KIND OF BUTTON?

Button History:
When the primitives grew modest, they wanted something to keep their animal hide clothes together. The deep forest was the only "notions counter" they knew, and there they found thorns and sinews that did the trick. They fastened these items of nature to their clothes, and then together, and that's how the principle of the button began. It was not until thousands of years later that buttons began to be used as a decorative item as well.

Since buttons are a fashion accessory and add a finishing touch to a garment, it is important to select a button with great care so that it will enhance the appearance of the garment. There are several factors which should be considered when shopping for buttons.

✦ **Garment Style**

Take a good look at your pattern. Is it soft and fluid or is it very tailored? Does it use a lot of buttons or only a few?

- If the garment requires many buttons, then a simply styled button is the best bet.
- If the garment is simple in design, then an unusual button can be used to add interest.
- Garments with loop closures look best with shank buttons that are ball or half-ball shaped, or toggle closures.

✦ **Fabric Weight**

- For lightweight fabrics, a lightweight button is always best. Buttons that are too heavy tend to pull down on the fabric and detract from the appearance of the garment.
- For heavyweight fabrics, either use a heavyweight button or a larger lightweight button that gives a heavier appearance.

✦ **Fabric Color**

- For solid color fabrics, either of two routes may be taken:
    1. You may wish to select a button that is as close as possible in color to your fabric and doesn't draw attention.
    2. You may wish to use contrasting buttons so that they accent your fabric and draw attention.

- For printed fabrics, there are also two choices:
    1. You may wish to pick up one of the colors in the print for accent and use that color for your buttons.
    2. You may wish to tie into the theme of the design as you select your buttons. For example, if your fabric is a nautical print, you may want to use buttons with an anchor or a star motif.

BUTTON, BUTTON—WHAT KIND OF BUTTON? - PAGE 2

✦ **Garment care**

- If your fabric is washable, be sure the buttons you choose are washable, too.
- If your fabric is dry cleanable, make sure the buttons can be dry cleaned safely. Otherwise, the buttons must be removed and resewn for each dry cleaning.
- To find out if the button is washable or dry cleanable, check the back of the button card.

✦ **Button Size**

Most patterns give the recommended sizes for buttons on the back of the pattern envelope. However, some general guidelines are:

- 1/2 inch for children's wear, shirts, and delicate blouses.
- 5/8 inch for blouses, shirtdresses, vests, and jacket cuffs.
- 3/4 inch for men's suits and jackets.
- 7/8 inch for blazers and jackets.
- 1 inch for raincoats.
- 1 1/8 inches for outerwear, jackets, and coats.

✦ **Button Shopping**

When shopping for buttons, always carry a piece of your fabric with you. Make a slit in the swatch so that you can slip the fabric over the button and get the full picture of how it looks. Taking your pattern envelope with you can also aid in your selection.

Name ______________________________ Period _____ Date ______________

BUTTON, BUTTON—WHAT KIND OF BUTTON?

Directions: There are six different articles of clothing that need buttons. From the button box, choose the correct button for each article. On the button cards are numbers. Use that number to identify the buttons chosen.

Article I: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

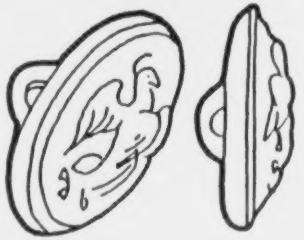
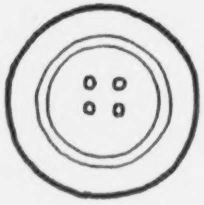
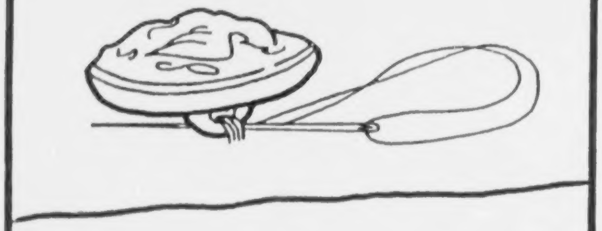
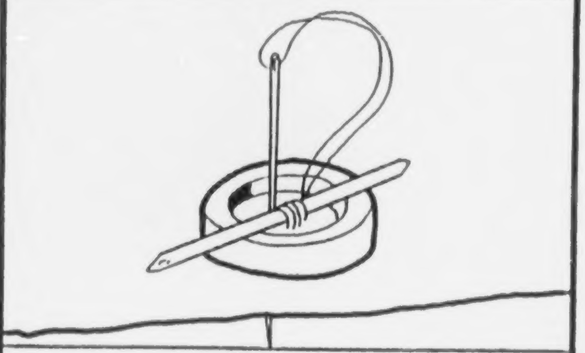
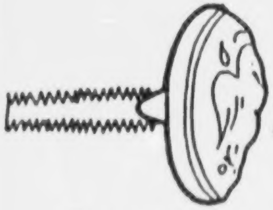
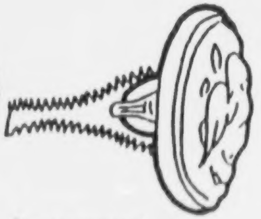
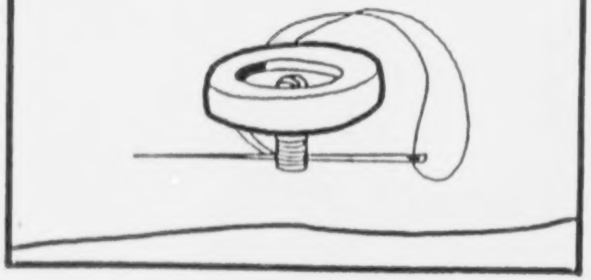
Article II: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

Article III: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

Article IV: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

Article V: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

Article VI: Description of article: ______________________________
Button chosen: ______________________________
Three reasons I chose this button: ______________________________
____
____

Shank Button		Sew-Through Button
	The Button	
	The Method	
 Correct  Incorrect	The Shank	

BETTER BUTTONHOLE BUREAU

- Buttonholes are placed on the right front of women's clothing; in men's clothing, they are always placed on the left front.

- Buttonholes placed at right angles to the finished edge hold the buttons more securely when fastened.

- Buttonholes in shirts and blouses are usually placed parallel to the finished edge, except for the neckline button, which is horizontal.

- Generally, the pattern indicates the position for the buttonholes and recommends the size of buttons that are best for a particular design. If an adjustment is made in the length of the bodice, some changes will be necessary in the placement of the buttonholes.

- To position buttonholes:
    1. Mark for a buttonhole at the fullest part of the chest.
    2. Mark for the neckline (or uppermost button) and the waistline.
    3. Space for the number of buttonholes required between these points.

- Horizontal buttonholes should extend 1/8 inch to the left of the center front line because the buttons are sewn on the center front line of the opposite side.

- Vertical buttonholes should be placed along the center front line of the garment.

- Buttonholes should all be the same length, evenly spaced, and an even distance from the front edge of the article. Locate the buttonholes so that a margin of cloth about 1/4 inch wide shows when the garment is buttoned.

- The buttonhole length is determined by adding the width and the height of the button together, or the width plus 1/8 inch.

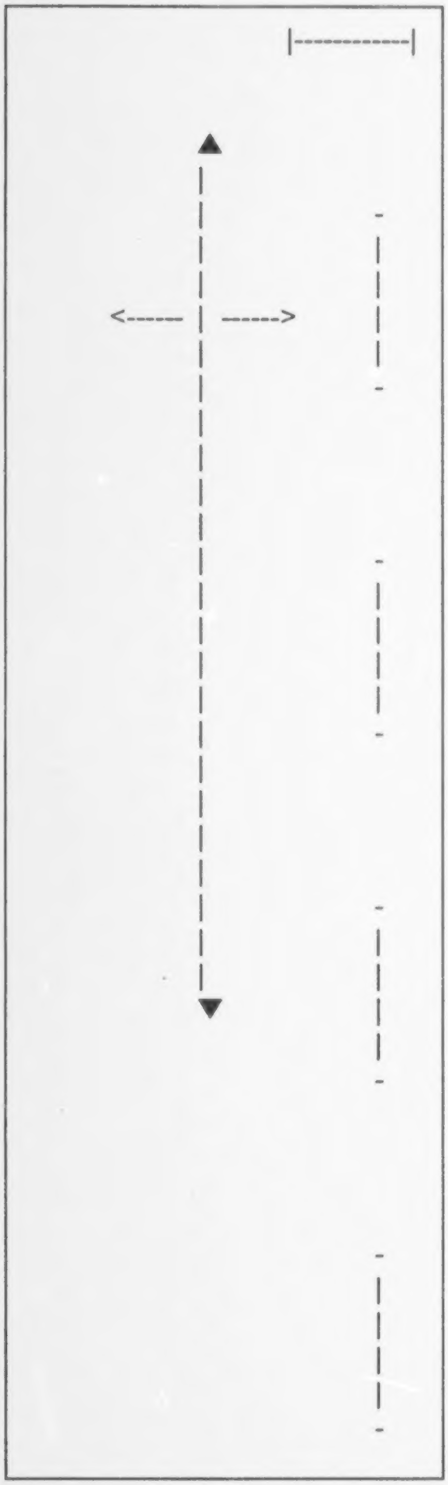
- Always make a test buttonhole on a scrap of the same fabric first, including your interfacing and facing. This allows you to be sure of the buttonhole size and give before working on the actual garment. Cut the buttonhole open carefully and check to be sure your buttons go through easily.

- When you have finished stitching your buttonholes, cut through the center between the rows of stitching, using the points of your scissors.

- Follow the instructions in your sewing machine operator's manual for making buttonholes. If you are not familiar with the machine, do several practice buttonholes before working on a garment.

Name ______________________________ Period _____ Date ______________

BETTER BUTTONHOLE BUREAU



Directions:

1. Take a scrap of fabric and practice the procedure for making buttonholes on your machine. Do this three to four times.

2. Begin making your practice set of buttonholes by cutting a piece of fabric 6 inches wide and 12 inches long. Be sure it is on grain.

3. Fold the fabric in half so it measures 3 inches wide and 12 inches long.

4. Cut a piece of interfacing 2 1/2 inches wide and 12 inches long and place between your fold. This provides a mock front.

5. Mark your center front line 1/2 inch from the folded edge.

6. Mark your buttonholes to be 3/4 inch long, placing them evenly on the fabric. The top buttonhole is horizontal, 1/2 inch below the neckline, and centered over the other buttonholes if they are vertical.

7. Sew your buttonholes. When you have finished, cut them open carefully, using only the points of your scissors.

8. When you have completed your sample, write your name on it, attach it to this page, and turn it in.

What is a Stitch?

A stitch is a wonder
Not often proclaimed,
Trusted by millions
From the poor to the famed.

First there is a ***stay*** *stitch,*
Then one called ***back****,*
Top *stitch,* ***under*** *stitch,*
And maybe a ***tack****!*

A stitch may be ***blind****,*
Catch, zigzag, *or* ***gather****,*
It holds a fine hem
In all sorts of weather.

Learning to stitch
May not be of necessity,
But 'tis a great invention,
For creative destiny!

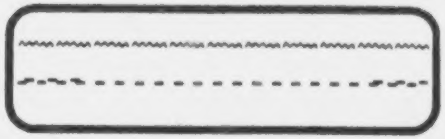
- Adapted from a poem by Louise Spilker

Name ____________ Period ______ Date ______

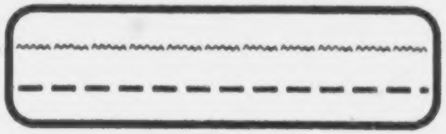
KEEPING YOU IN STITCHES

MACHINE STITCHES:

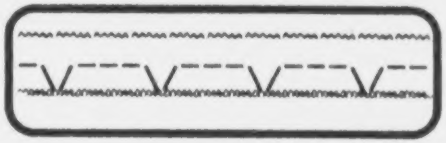
Backstitch ________________________________
____
____



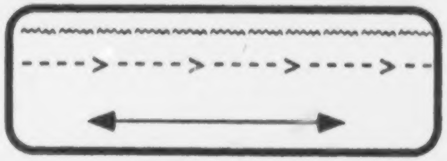
Baste stitch ________________________________
____



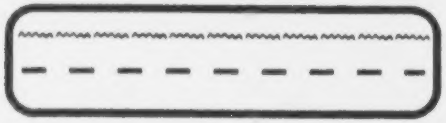
Blind stitch ________________________________
____



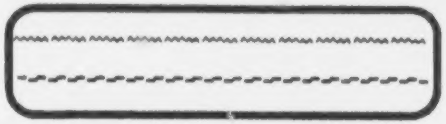
Directional stitching ________________________________
____
____



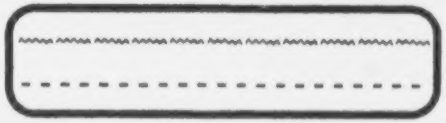
Gathering stitch ________________________________
____
____



Overstitch ________________________________
____



Regulation stitch ________________________________
____

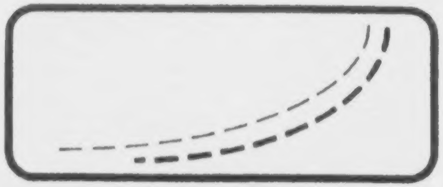


Name ______________ Period ______ Date ______________

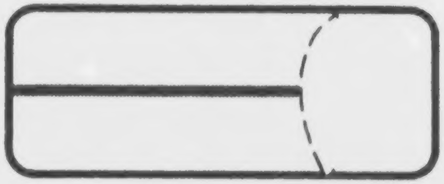
KEEPING YOU IN STITCHES - PAGE 2

MACHINE STITCHES

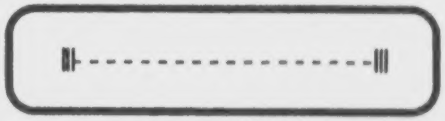
Staystitch ______________________________
____



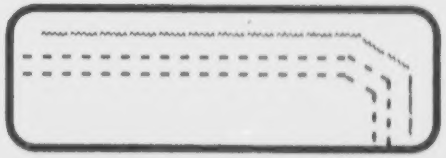
Stitch in the ditch ______________________________
____
____
____



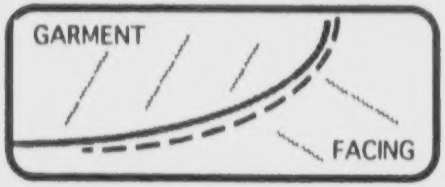
Tack stitch ______________________________
____



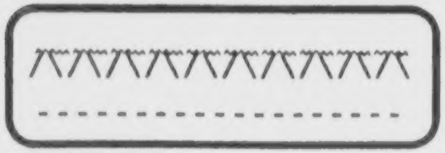
Topstitch ______________________________
____
____



Understitch ______________________________
____
____



Zigzag stitch ______________________________
____

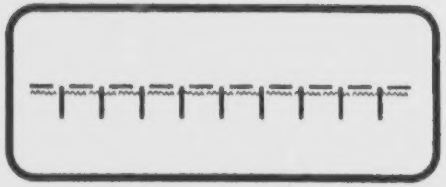


Name ____________ Period ______ Date ______

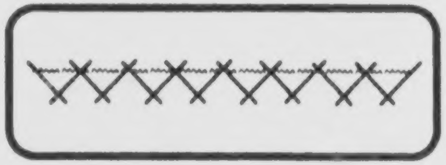
KEEPING YOU IN STITCHES - PAGE 3

HAND STITCHES:

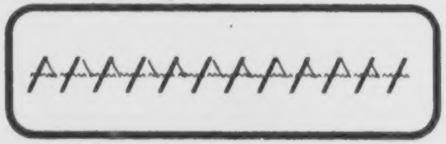
Blanket stitch ______________________________



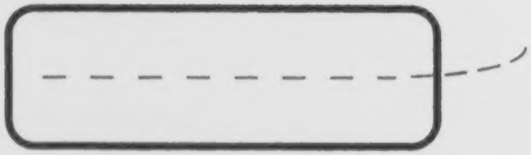
Catch stitch ______________________________



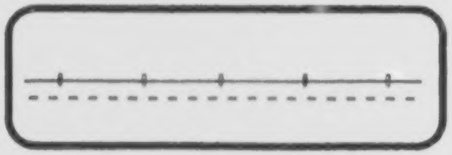
Slipstitch ______________________________



Running stitch ______________________________



Hemming stitch ______________________________



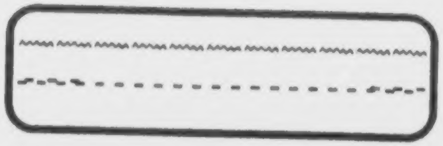
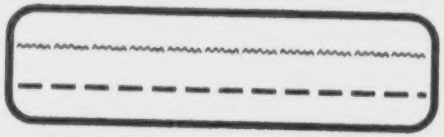
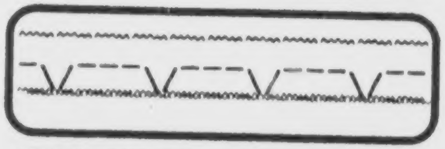
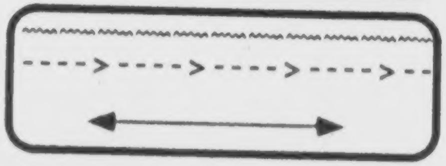
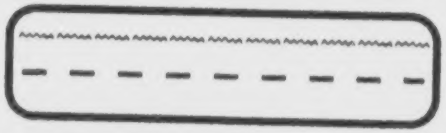
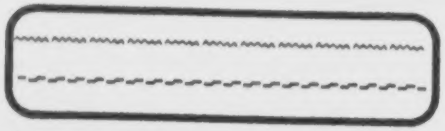
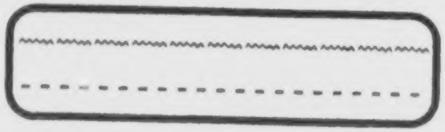
Unit IV Topic A: Construction

Option 11
Teacher Key

Name ____________________ Period ________ Date ____________

KEEPING YOU IN STITCHES

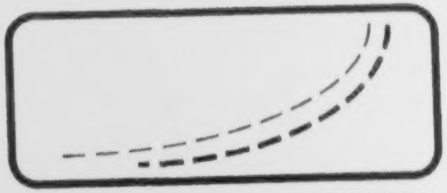
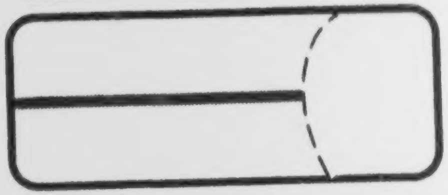
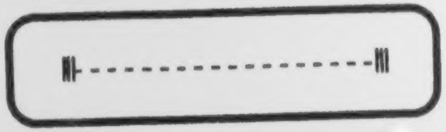
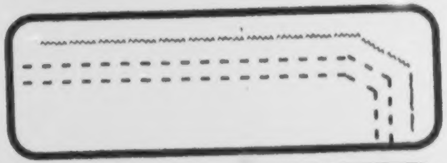
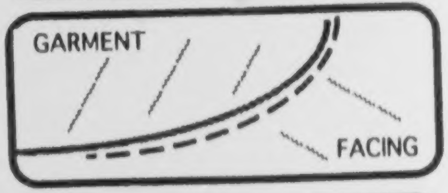
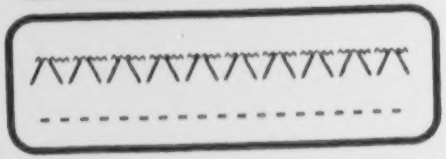
MACHINE STITCHES:

Backstitch	Sewing in reverse at the beginning and end of a seam for three to four stitches. Keeps seams from pulling apart.	
Baste stitch	A long straight stitch used to hold something together temporarily.	
Blind stitch	A type of stitch used to hem a garment.	
Directional stitching	Stitching seams in the same direction as the grain to prevent stretching.	
Gathering stitch	A long straight stitch placed just inside the seam line to arrange the fabric for fit. Also known as an ease stitch.	
Overstitch	Restitching an area already stitched for additional strength.	
Regulation stitch	The normal straight stitch used to sew seams and hold them securely.	

Name ______________ Period ______ Date ______

KEEPING YOU IN STITCHES - PAGE 2

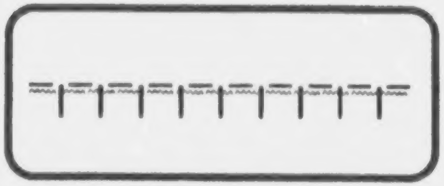
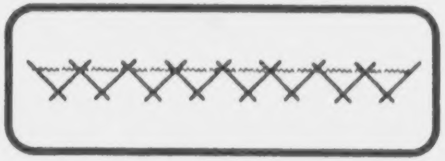
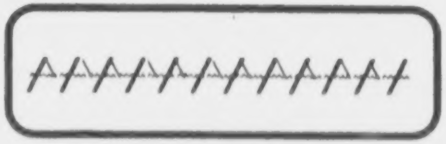
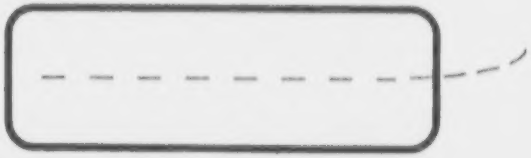
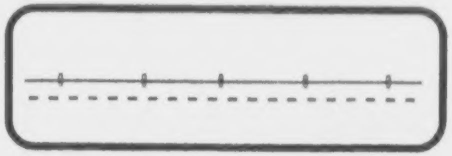
MACHINE STITCHES

Staystitch	A stitch just inside the seamline on curved edges to prevent stretching.	
Stitch in the ditch	Sewing a straight stitch inconspicuously in the seam well from the right side of the garment. Holds facings in place.	
Tack stitch	Stitching in place to tack one piece of fabric to another.	
Topstitch	A final stitch on the outside of the fabric to give a professional look to the garment.	
Understitch	Stitching the seam to the facing close to the seamline to keep the facing from rolling.	
Zigzag stitch	Used along the edge of the fabric to keep it from raveling.	

Name ______________ Period ______ Date ______________

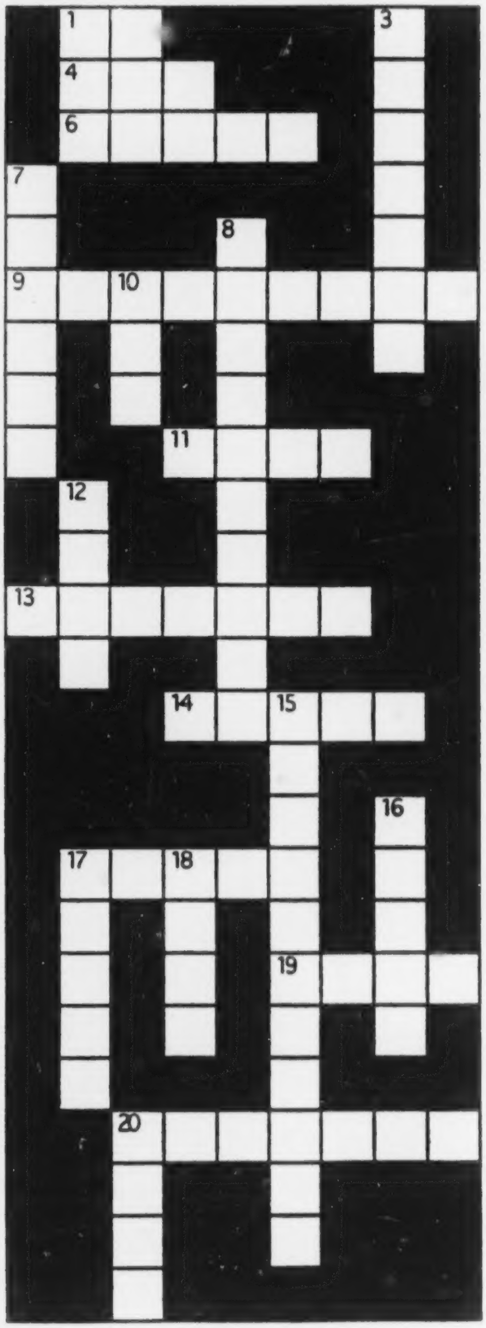
KEEPING YOU IN STITCHES - PAGE 3

HAND STITCHES:

Blanket stitch	This is used to bind a raw edge to keep it from raveling or for decorative purposes. The stitches are very short to the edge of the binding. Also called the buttonhole stitch.	
Catch stitch	This is used to sew a flat edge to another piece of fabric. Looks like a row of Xs.	
Slipstitch	This stitch is formed by sewing on an angle, going from the garment to the hem, and back.	
Running stitch	Long, straight stitches for basting.	
Hemming stitch	Used on a clean-finished edge; the needle and thread pass through the fold of the fabric between stitches.	

Name ______________________ Period __________ Date ____________

STITCH 'EM UP!



ACROSS

1. The first word of three. Sewing a straight stitch inconspicuously in the seam well from the right side of the garment.
4. The second word of clue #1.
6. The third word of clue #1.
9. A long straight stitch just inside the seam line to arrange the fabric to fit. Also called an ease stitch.
11. A hand stitch formed by sewing on an angle between the garment and the hem.
13. A hand stitch used on a clean-finished edge; the needle and thread pass through the fold of the fabric between stitches.
14. Stitching the seam to the facing close to the seamline to keep the facing from rolling.
17. A long straight stitch used to hold something together temporarily.
19. Stitching in place to hold one piece to another.
20. A hand stitch used to bind a raw edge to keep it from raveling or for decoration.

DOWN

3. A hand stitch used for basting. Long straight stitches.
7. A machine stitched used along the edge of the fabric to keep it from raveling.
8. The normal straight stitch used to sew seams and hold them securely.
10. A final stitch on the outside of the fabric to give a professional look to the garment.
12. Restitching a already stitched for additional strength.
15. Stitching seams in the same direction as the grain to prevent stretching.
16. Used to sew a flat to another piece of fabric. Looks like a row of Xs.
17. A type of stitched used to hem a garment.
18. A stitch just inside the seamline on curved edges to prevent stretching.
20. Sewing in reverse at the beginning and end of a seam for three to four stitches.

Name ______________________________ Period __________ Date ____________

STITCH 'EM UP!

	1 I	N					3 R	
	4 T	H	E				U	
	6 D	I	T	C	H		N	
7 Z							N	
I				8 R			I	
9 G	A	10 T	H	E	R	I	N	G
Z		O		G			G	
A		P		U				
G			11 S	L	I	P		
	12 O			A				
	V			T				
13 H	E	M	M	I	N	G		
	R			O				
			14 U	N	15 D	E	R	
					I			
					R		16 C	
	17 B	A	18 S	T	E		A	
	L		T		C		T	
	I		A		19 T	A	C	K
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		20 B	L	A	N	K	E	T
		A			A			
		C			L			
		K						

ACROSS

1. The first word of three. Sewing a straight stitch inconspicuously in the seam well from the right side of the garment.
4. The second word of clue #1.
6. The third word of clue #1.
9. A long straight stitch just inside the seam line to arrange the fabric to fit. Also called an ease stitch.
11. A hand stitch formed by sewing on an angle between the garment and the hem.
13. A hand stitch used on a clean-finished edge; the needle and thread pass through the fold of the fabric between stitches.
14. Stitching the seam to the facing close to the seamline to keep the facing from rolling.
17. A long straight stitch used to hold something together temporarily.
19. Stitching in place to hold one piece to another.
20. A hand stitch used to bind a raw edge to keep it from raveling or for decoration.

DOWN

3. A hand stitch used for basting. Long straight stitches.
7. A machine stitched used along the edge of the fabric to keep it from raveling.
8. The normal straight stitch used to sew seams and hold them securely.
10. A final stitch on the outside of the fabric to give a professional look to the garment.
12. Restitching a already stitched for additional strength.
15. Stitching seams in the same direction as the grain to prevent stretching.
16. Used to sew a flat to another piece of fabric. Looks like a row of Xs.
17. A type of stitched used to hem a garment.
18. A stitch just inside the seamline on curved edges to prevent stretching.
20. Sewing in reverse at the beginning and end of a seam for three to four stitches.

PRESSING MATTERS

✔ Pressing is an art; it an integral part of any garment's construction.

✔ You must press as you sew to achieve a professional look.
- Overpressing gives an "old and worn" appearance to the garment.
- Underpressing gives a "homemade" look to the garment

✔ Pressing is an up and down motion over the fabric with the iron.
Ironing is a back and forth motion across the fabric with the iron.

✔ The standards for a well-pressed garment are:

1. There's no sign of pin or thread imprint.
2. The garment is free from shine and iron marks.
3. The darts are smooth and rounded at the points.
4. The seams lay smooth and flat.
5. There are no center creases showing (sleeves included).

✔ Pressing techniques:

1. Use an up-and-down motion with the iron.

2. Press curved areas over a curved surface, such as a tailor's ham or mitt.

3. First, press darts as stitched, thus forming a crease from the outside fold to the point. (This eliminates having to use excess pressure to flatten darts; imprints are less apt to show on the outside of the garment.) Then, press vertical darts toward the center front or the center back as directed by the pattern guide. Press horizontal darts down.

4. Each seam should be pressed before it is crossed with another.

5. Each garment section (unit) should be pressed thoroughly before it is joined to another.

6. Press seams open unless otherwise directed. Waistline seams are usually pressed upward toward the bodice, and armhole seams are pressed toward the sleeve. (Try pressing seams flat first. The tension of stitches is equalized and yarns that were distorted by the needle straighten.)

7. Remove pins and basting threads before pressing. They will make indentations that are difficult to remove.

8. Use a white vinegar and water solution (50/50) on center folds of fabric to remove the crease line.

PRESSING MATTERS - PAGE 2

9. Never press woolens or linens completely dry. Hang garments on well-padded hangers to complete drying.

10. Avoid ripples in the hem by pressing from the folded edge toward the stitched edge.

11. Press with the grainline—never with the bias.

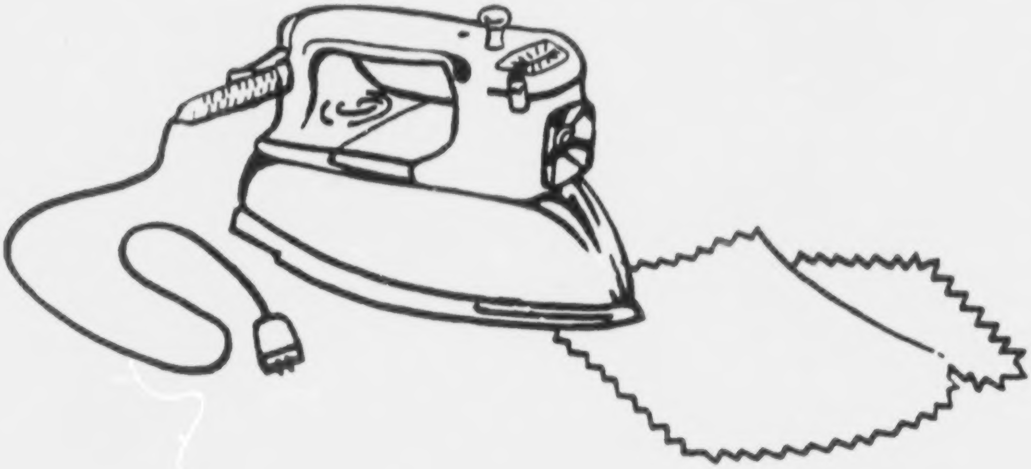
12. Brush the surface of soft woolens while slightly damp with a clothes brush to raise the nap.

13. A needleboard is suggested for pressing velvets and velveteens. If you do not have access to one, then use double pieces of terrycloth on the ironing board. Place the velvet/velveteen face down on the towels. Steam, but do not place the weight of the iron on the fabric.

14. For additional moisture, do not saturate a press cloth; instead, spray moisture on the surface of the press cloth.

15. Another piece of wool makes an excellent press cloth for woolens. Place wool over wool, spray moisture, and then press.

16. Do not use the weight of the iron for pressure. Hold the iron in your hand at all times. When pressure is needed, use a clapper. With heat sensitive fabrics, the soleplate leaves an indentation when the iron is used for weight.



Name ______________________________ Period __________ Date ____________

PRESSING MATTERS

Directions: Read each of the following statements and mark whether they are a correct (C) or an incorrect (I) pressing technique.

____ 1. When pressing, the iron is lowered to the fabric, then moved back and forth.
____ 2. Use the correct temperature setting for the fabric.
____ 3. Always test your iron for any reaction to heat, steam, and pressure.
____ 4. Press on the wrong side of the fabric whenever possible.
____ 5. When pressing on the right side of the fabric, always use steam.
____ 6. Press over pins.
____ 7. Always press seams and darts before other seams are stitched across them.
____ 8. Press directionally with the bias of your fabric.
____ 9. Press seams flat before you press them open.
____ 10. Press curved areas over a curved surface.
____ 11. You can prevent press marks on the right side of the fabric by using steam.
____ 12. Check the fit of the garment after pressing pleats.
____ 13. Do not overpress.
____ 14. When pressing an entire garment, start at the bottom.
____ 15. Follow safety procedures when using an iron and other pressing equipment.
____ 16. Horizontal darts are pressed with the fold up.
____ 17. Enclosed seams should be pressed open, then pressed flat.
____ 18. Gathers and ruffles should ripple softly and not be crushed by the iron.
____ 19. To shrink in fullness, first apply pressure with a hot iron.
____ 20. The final pressing should be merely a touch-up job, never a cure-all for poor pressing during construction.

PRESSING MATTERS

Directions: Read each of the following statements and mark whether they are a correct (C) or an incorrect (I) pressing technique.

_I__ 1. When pressing, the iron is lowered to the fabric, then moved back and forth.
The iron is lowered to the fabric, then raised off and moved to the next spot.
_C__ 2. Use the correct temperature setting for the fabric.

_I__ 3. Always test your iron for any reaction to heat, steam, and pressure.
Always test your fabric for any reaction to heat, steam, and pressure.
_C__ 4. Press on the wrong side of the fabric whenever possible.

_I__ 5. When pressing on the right side of the fabric, always use steam.
When pressing on the right side of the fabric, always use a press cloth.
_I__ 6. Press over pins.
Never press over pins.
_C__ 7. Always press seams and darts before other seams are stitched across them.

_I__ 8. Press directionally with the bias of your fabric.
Press directionally with the grain of your fabric.
_C__ 9. Press seams flat before you press them open.

_C__ 10. Press curved areas over a curved surface.

_I__ 11. You can prevent press marks on the right side of the fabric by using steam.
You can prevent press marks by using strips of paper.
_I__ 12. Check the fit of the garment after pressing pleats.
Check the fit of the garment before pressing pleats.
_C__ 13. Do not overpress.

_I__ 14. When pressing an entire garment, start at the bottom.
When pressing an entire garment, start with the small areas.
_C__ 15. Follow safety procedures when using an iron and other pressing equipment.

_I__ 16. Horizontal darts are pressed with the fold up.
Horizontal darts are pressed with the fold down.
_I__ 17. Enclosed seams should be pressed open, then pressed flat.
Enclosed seams should be pressed flat, then pressed open.
_C__ 18. Gathers and ruffles should ripple softly and not be crushed by the iron.

_I__ 19. To shrink in fullness, first apply pressure with a hot iron.
To shrink in fullness, first hold the iron above the fabric.
_C__ 20. The final pressing should be merely a touch-up job, never a cure-all for poor pressing during construction.

DYNAMICS OF CLOTHING I

UNIT IV: *CONSTRUCTION PROJECTS*

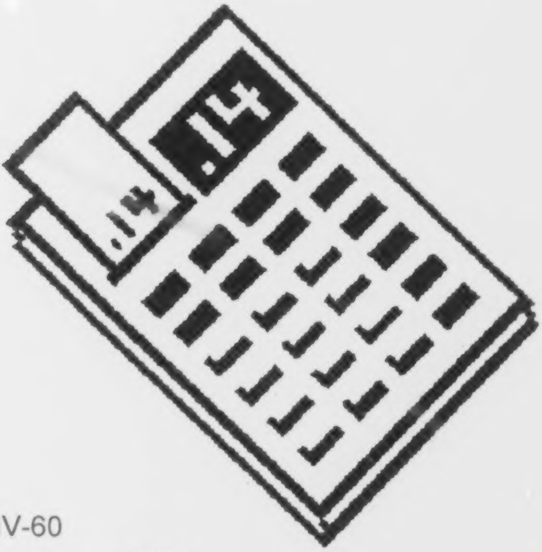
TOPIC B: EVALUATION OF PROJECTS

OBJECTIVE: The students will be able to accurately assess and evaluate the quality of workmanship exhibited in their projects.

CONCEPT: It is important for students to participate in the evaluation of their projects. This allows them to be involved in tracking their own progress and skill development. It is always best when the student and teacher can work together toward an objective assessment.

COMPETENCIES:

1. Evaluate completed projects for workmanship, fit, compatibility of fabric to pattern, appearance, time management, etc.
2. Display completed projects via display cases, demonstrations, presentations, or fashion shows. (Optional)



ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Project Evaluation	Copies of project evaluations sheets for projects (I-IV-63 through I-IV-72)
2. Project Displays	Display case, bulletin boards, fashion show, open house, or other means of displaying completed projects Supplies to support displays

Option 1: Project Evaluation

It is important for the students to participate in the evaluation of their projects. This allows them to be involved in tracking their own progress and skill development. It is always best when the student and teacher can work together toward an objective assessment.

Each teacher will have to work out the method of assessment that bests suits his/her program objectives and provides the students with some parameters by which to evaluate their work. For example:

If the evaluation sheet says,

SEAMS: Possible Points 30 Student Grade Teacher Grade

and that is all that's stated, then the students have no guidelines by which to judge their work.

But, if the evaluation sheet says,

SEAMS: Possible Points 30 Student Grade Teacher Grade
- Correct width
- Evenly stitched
- Backstitched at beginning and end
- Finished properly
- Pressed accurately

then the students have some guidelines for doing their assessment; i.e., they know what the teacher is looking for when he/she does his/her grading. Thus, the evaluation sheet also becomes a learning tool. A number of grading sheet examples have been included for use as resources for the teacher in developing his/her own evaluation sheets.

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ACTIVITIES/OPTIONS

One major thing to remember: Be careful about the points assigned to various projects. The number of points needs to correlate with the time required to do the project; i.e., the project that takes only four to five days to complete should not have the same value as one that takes three to four weeks. Be sure to allow some way to equalize this.

Option 2: Fashion Shows, Display Cases, etc.

Fashion shows, open houses, display cases, etc., are a lot of work and it is frequently easier to let these opportunities go by. However, a number of positive things can come from these types of events, and the returns may well be worth the investment of time and energy.

Fashion shows and open houses are exceptionally good means of getting some public relations and advertising for your programs. If you do one, do it well. The better you do it, the better the public relations you'll receive. Invite the school and the district administration, your advisory board members, community leaders, and other people who could potentially support your programs. Fashion shows and open houses are also excellent opportunities to involve students in other areas of Family and Consumer Sciences and/or from other subject areas. For example, for a fashion show, have the art department help design the backdrop, sets, or whatever. This brings in students from outside the department and exposes them to what is happening in the Family and Consumer Sciences area. It is also good for the students to be able to show off their work in an environment that promotes their achievements. The creativity that comes from the students is always amazing and usually delightful.

Display cases are a wonderful means of marketing your programs and classes on an ongoing basis. (However, they should be changed regularly.) The students who walk by do see what's there. If it looks good enough, they want to be a part of it. If it's boring, they want to stay away. Display cases are a reflection of the department and the professionalism maintained within.

It is a worthwhile experience for the students to learn to exhibit and share their work, especially if it has been particularly challenging, unique, or creative. Even though students may resist any type of display at first, these events tend to bring out the best in them and foster a sense of pride in their work.

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EVALUATION SHEET - EXAMPLE NO. 1
GENERAL CLOTHING PROJECTS

PART I: CONSTRUCTION DETAILS = 50% of grade

ITEM GRADED	POSSIBLE POINTS	STUDENT GRADE	TEACHER GRADE	COMMENTS
CUTTING AND MARKING: Pattern pieces on grain Patterns/plaids matched Pattern/nap in same direction Cut accurately Marked accurately	20			
STAY-STITCHING: Used as needed Even from edge (1/2 inch)	10			
SEAMS: Correct width Stitch length correct Evenly stitched Backstitched Finished properly Pressed accurately	20			
DARTS: Correctly stitched Ends tied off Dart tip smooth Pressed correct direction Treated for bulk	15			
INTERFACING: Correct weight for fabric Applied correctly Is smooth	20			
COLLAR OR NECK FACING: Seams graded/clipped Edges finished Understitched Right and left sides even Pressed adequately	20			
FRONT FACINGS: Seams graded/clipped Edges finished Right and left sides even Pressed adequately	20			

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EVALUATION SHEET - EXAMPLE NO. 1 - PAGE 2
CLOTHING PROJECTS

PART I: CONSTRUCTION DETAILS

ITEM GRADED	POSSIBLE POINTS	STUDENT GRADE	TEACHER GRADE	COMMENTS
SLEEVES OR ARMHOLE FACING: Underarm graded/clipped Armscye seam smooth; well-shaped Pressed adequately	20			
ZIPPER: Evenly stitched Straight and flat Pressed adequately	20			
WAISTBAND: Placed accurately Stitched correctly Lies flat; pressed	20			
CUFFS: Placed accurately/evenly Stitched correctly Sleeve placket neat Open correct direction Lie flat; pressed	20			
BUTTONHOLES: Spaced evenly; same size Straight on fabric Correct size for buttons Cut open without damage	20			
BUTTONS AND FASTENERS: Correctly spaced Applied securely/accurately	15			
HEM: Even width around garment Edge finished correctly Stitching hidden/neat Lies flat; ridges don't show	25			
POCKETS: Are even and matching Securely stitched Constructed correctly Lie smooth and flat	20			
TOTALS:				

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EVALUATION SHEET - EXAMPLE NO. 1 - PAGE 3
CLOTHING PROJECTS

PART II: APPEARANCE = 25% of grade

ITEM GRADED	POSSIBLE POINTS	STUDENT GRADE	TEACHER GRADE	COMMENTS
THREAD/BUTTONS/TRIM: Thread color matches fabric Correct type for fabric Button size appropriate Button selection appropriate Trim enhances garment	20			
FABRIC/PATTERN/COLOR: Fabric choice good for pattern Pattern choice good for body contour Style and line becoming to student Color choice becoming to student	25			
FIT AND HANG: Fits well; hangs evenly Hemline even from floor Side seams and center front hang straight	30			
PRESSING: Units pressed during construction Thorough final pressing Correct methods used Appropriate equipment used	25			
TOTALS:	100			

PART III: MANAGEMENT OF TIME AND EQUIPMENT = 25% of grade

SUPPLIES AND EQUIPMENT: Had sewing supplies on time Used school equipment with care Returned school equipment at end of use	30			
GUIDANCE: Read pattern guide or instructions before asking for help Asked for help when needed	30			
TIME MANAGEMENT: Made best possible use of class time every day	40			
TOTALS:	100			

GARMENT GRADE:

EVALUATION SHEET - EXAMPLE NO. 1 - PAGE 4
CLOTHING PROJECTS

HOW TO USE EXAMPLE NO. 1:

1. Grade Part I for all of the construction details that are relative to the project.

2. Total the possible points of construction details, and the points earned by the student.

3. Divide the points earned by the possible number of points to get a percentage.

   For example: Student earned 160 points out of a possible 200.

   160 ÷ 200 = 80% for the construction grade

4. Grade Part II for the finished appearance of the garment. Because these items add up to 100 points, whatever points are earned will also be the percentage.

   For example: Student earned 95 points out of a possible 100 = 95%

5. Grade Part III for the management of time and equipment. Again, because these items add up to 100 points, whatever points are earned will be the percentage.

   For example: Student earned 75 points out of a possible 100 = 75%

6. To determine the overall garment grade, add the scores (percentages) together like this:

Construction Details	50% of grade	80%
" "		80%
Appearance	25% of grade	95%
Management	25% of grade	75%

$4\,\overline{)330}\ 82.5\%$

The grade for this article would be 82 or 83%. Wherever this fits on your grading scale will give the letter grade.

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EVALUATION SHEET - EXAMPLE NO. 2
CLOTHING PROJECTS

Directions: Using the following scale, grade yourself on all the construction techniques you used.
5 = SUPERIOR, 4 = EXCELLENT, 3 = GOOD, 2 = FAIR, 1 - POOR,
0 = YOU SHOULD HAVE DONE IT BUT DIDN'T

APPEARANCE:
1. Clean ______
2. Pressed ______
3. Threads clipped ______
4. Fabric choice ______
5. Proper fit ______

GENERAL CONSTRUCTION:
1. Seams (stitching) ______
2. Staystitching ______
3. Seams finished ______
4. Markings ______
5. Correct seam allowance ______
6. Darts ______
7. Elastic casings ______
8. Yoke ______
9. Gathers ______
10. Tucks ______
11. Pleats ______
12. Alterations ______
13. Reinforced crotch ______

FASTENERS AND CLOSURES:
1. Buttonholes ______
2. Buttons ______
3. Hook and eye ______
4. Snaps ______
5. Zipper ______
6. Other (Velcro,etc.) ______

INNER CONSTRUCTION:
1. Interfacing ______
2. Underlining ______
3. Lining ______

MISCELLANEOUS TECHNIQUES
1. Pockets ______
2. Pocket flaps ______
3. Welts ______
4. Special Fabric ______
5. Topstitching ______
6. Belts ______
7. Trims ______
8. Straps ______
9. Ties ______
10. Front band ______
11. Other ______

COLLAR:
1. Corners pointed/rounded ______
2. Seam graded/clipped ______
3. Meets at center ______
4. Eased in properly ______
5. Collar seam finished ______
6. Neckband ______
7. Hood ______

SLEEVES:
1. Proper ease ______
2. Gathers even ______
3. Underarm seam reinforced/trimmed ______
4. Raglan sleeve reinforced ______

SLEEVE FINISH:
1. Hemmed or ribbed ______
2. Cuff ______
3. Placket ______
4. Sleeve band ______
5. Proper overlap ______

FACINGS:
1. Edge finished ______
2. Understitched ______
3. Graded and clipped ______
4. Tacked down ______
5. Lie smooth ______

WAISTBAND:
1. Even width ______
2. Stitched in the ditch ______
3. Topstitching ______
4. Hand stitching ______
5. Overlap ______

HEM:
1. Even in width ______
2. Edge finished ______
3. Appropriate size/stitch ______
4. Invisible on right side ______
5. Free from tucks ______
6. Machine rolled hem ______
7. Ribbing ______

What new skills or techniques did you learn and/or perfect during this project?

What, if anything, on this project did you need help on?

Teacher's Comments:

EVALUATION SHEET - EXAMPLE NO. 3
CLOTHING PROJECTS

Directions: Student must grade own project before turning it in for the teacher's evaluation.
Scale: 10 = Superior, 5 = Good, 0= Should have done it but didn't.

	Student Grade	Teacher Grade
APPEARANCE:		
Clean and pressed		
Threads clipped		
GENERAL CONSTRUCTION:		
Seams straight		
Seams finished		
Darts		
Gathers-ruffles		
Pleats		
Tucks		
Yoke		
FASTENERS AND CLOSURES:		
Buttonholes		
Buttons		
Hook and eye		
Snaps		
Zipper		
Velcro		
INNER CONSTRUCTION:		
Interfacing		
Underlining		
Lining		
MISCELLANEOUS TECHNIQUES:		
Pockets		
Topstitching		
Belts		
Belt carriers		
Trims/lace/eyelet		
Straps/handles		
Ties		
Plackets/bands		
Fly		
Bias		
Zipper		
COLLAR:		
Corners pointed/rounded		
Meets at center		
Collar/neck edge finished; no tucks		
Neckband		
Hood		

	Student Grade	Teacher Grade
SLEEVE:		
Proper ease		
Gathers		
Stitching doesn't show		
Raglan		
SLEEVE FINISH:		
Hemmed/ribbed		
Cuff/casing		
Placket		
Sleeve band		
FACINGS:		
Edge finished		
Clipped/graded		
Understitched		
Tacked down		
Lie smooth		
WAIST:		
Elastic/casing		
Stitch in the ditch		
Band even width		
Hand stitching		
Overlap		
HEM:		
Edge finished		
Machine stitched		
Hand stitched		
Doesn't show on right side		
Ribbing/casing		

New skills or techniques learned on this project:

Teacher's comments:

Points earned/received:

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EVALUATION SHEET - EXAMPLE NO. 4
CLOTHING PROJECTS

Directions: Complete the following grading sheet for your project. Each skill listed is required. If you did not complete that skill on your project, you may do a sample to receive credit. After completing the grading sheet, pin it to your project and hang it on the front cupboard. All information must be completed prior to turning in your project.

Track level: ____________________

Date completed: ____________________

Date project due: ____________________

Required Techniques:	Points Possible	Student's Score	Teacher's Score
1. Dart	10		
2. Seam allowances	10		
3. Fly zipper	10		
4. Waistband	10		
5. Blind hem	10		
6. Hook-n-eye	10		
7. Pressing	10		
8. Tuck or pleat	10		
9. Pockets	10		
10. Overall	10		
Total	100		

EVALUATION SHEET - EXAMPLE NO. 5
CLOTHING PROJECT AND CONSTRUCTION TECHNIQUES
GRADING AND COMPETENCY TRACKING SHEET

	Project 1	Project 2	Project 3	Project 4	Project 5	Project 6
SCORING: 4=Excellent, 3=Good 2=Fair, 1=Poor						
PATTERN MARKING:						
Tracing wheel						
Pins and chalk						
Tailor tacks						
STAYSTITCHING:						
Staystitching						
DARTS/PLEATS/TUCKS:						
Basic						
French						
Double-pointed						
Tucks						
Pleats						
SEAM FINISHES:						
Zigzag						
Clean finish						
Serge						
French						
Flat-fell						
False flat-fell						
ZIPPERS:						
Centered						
Lapped						
Invisible						
Sports						
Hand stitched						
Decorative						
Fly						
FACINGS:						
Armhole						
Neck						
All-in-one						
Bias						
Decorative						
COLLARS:						
Pointed						
Peter Pan						
Turtle neck						
Detachable						
Shirt						
Neckband						
PLACKET:						
Continuous						
One-piece slashed						
Dress/shirt front						

EVALUATION SHEET - EXAMPLE NO. 5 - PAGE 2
CLOTHING PROJECT AND CONSTRUCTION TECHNIQUES
GRADING AND COMPETENCY TRACKING SHEET

	Project 1	Project 2	Project 3	Project 4	Project 5	Project 6
SLEEVES:						
Eased in						
Puffed						
Raglan						
Cap/Cut-on						
Dolman						
CUFFS:						
Sleeves						
Pants						
FASTENERS:						
Shank buttons						
Sew-through buttons						
Covered buttons						
Hooks and eyes/snaps						
Thread loops						
Dot/gripper snaps						
BUTTONHOLES:						
Machine						
Bound or piped						
Loops						
INTERFACING:						
Collar						
Front opening						
Cuff						
Waistband						
HEMS:						
Straight						
Curved/Eased						
HEM FINISHES:						
Serge						
Clean finish						
Zigzag						
Lace/seam tape						
Double fold, machine						
HEM STITCHES:						
Blind (machine)						
Catch or tailor stitch						
Machine attachment						
Shirt tail w/curves						
YOKE:						
Single thickness						
Double thickness						
WAISTLINE:						
Waistband						
Facing						
Elastic/casing						
Fitted						
Dropped/raised						

EVALUATION SHEET - EXAMPLE NO. 5 - PAGE 3
CLOTHING PROJECT AND CONSTRUCTION TECHNIQUES
GRADING AND COMPETENCY TRACKING SHEET

	Project 1	Project 2	Project 3	Project 4	Project 5	Project 6
POCKETS:						
Patch						
Seam						
Welt						
False flap						
LINING:						
Lining						
Underlining						
Interlining						
SPECIAL DETAILS:						
Gathers/ruffles						
Belts						
Ties/sashes						
Scalloped edges						
Understitching						
Apply lace/trim						
Appliqué/embroidery						
Pad stitching						
Mitred corners						
Topstitching						
SPECIAL FABRICS:						
Napped						
Knit						
Sheer						
Satin						
Wool						
Other						
MISCELLANEOUS TECHNIQUES						
FITTING:						
TOTALS						

NOTES OR COMMENTS:

DYNAMICS OF CLOTHING I

UNIT V: *CLOTHING CARE AND MAINTENANCE*

TOPIC A: **LAUNDRY**

OBJECTIVE: Students will be able to perform laundry functions in such a manner that no damage will be done to the items laundered.

CONCEPT: Performing laundry functions in a nondamaging manner is critical to the life of one's wardrobe. When fabrics are cared for in a proper manner, it increases the life of clothing and reduces the costs of living.

COMPETENCIES:

1. Identify basic laundry procedures such as reading care labels, sorting clothes, water temperature selection, and cycle selection.
2. Identify ways of saving energy during the laundry process.
3. Explain the purpose and correct use of laundry products.
4. Determine appropriate stain removal techniques for a variety of stains and fibers.
5. Explore appropriate methods of clothing storage.
6. Apply proper laundry and storage procedures.
7. Explore various laundry appliance options.

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1. Laundry Lookout	Copies of student activity guide (I-V-12)
2. Laundry Lockers	Overhead transparencies (I-V-22 through I-V-34) Copies of student activity guides (I-V-35 and I-V-36) Containers from various laundry products
3. International Care Labels	Overhead transparencies (I-V-40 and I-V-43) Copies of student activity guides (I-V-41 and I-V-43)
4. Care Label Commercials	Copies of student activity guide (I-V-44) Supplies for commercials
5. Clothing Care Video or Clothing Care and Laundry Video	Video and video player Copies of accompanying student activities
6. Clothing Spot Removal Video	Video and video player Copies of accompanying student activities
7. Stain Removal Savvy	Copies of student activity guide (I-V-46) Pieces of fabric with stains A variety of stain removal products Dishpans of water; paper towels
8. Laundry Mysteries	Laundry problems students bring from home
9. Laundry Lotto	Classroom sets of Laundry Lotto game (I-V-48 through I-V-68)
10. Laundry Jeopardy	Set of Jeopardy cards and questions (I-V-69 through I-V-79)
11. Laundry Log	Copies of student activity guide (I-V-80)
12. Clothing Clutter Clearance	A variety of types of clothing hangers and/or other clothing storage devices Slides of organized clothing storage areas Slide projector
13. Laundry Appliance Options	Copies of student activity guide (I-V-81) (three (3) per student)

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ACTIVITIES/OPTIONS

Option 1: **Laundry Lookout**

Use the student activity guide, LAUNDRY LOOKOUT, as a springboard for discussion and lessons on laundry techniques and procedures. If the students don't know all of the terminology and answers, set it aside and go to Option 2. After you have finished providing the information for Option 2, return to this activity and finish it.

Option 2: **Laundry Lockers**

Using the teacher background information and overheads provided, go through each of the aspects of laundry, supplying the information necessary for students to be able to apply the knowledge and make appropriate decisions when they do laundry. Give each student a copy of the student activity guide, LAUNDRY LOCKERS, to complete as the information is presented.

When the information for LAUNDRY LOCKERS is finished, use an overhead transparency of the student activity guide, LAUNDRY LAYOUT (or make a diagram of it on the board). Have the students fill in the correct information as a class as the teacher goes through each section. (This could be run on the back of the LAUNDRY LOCKERS guide.)

Option 3: **International Care Labels**

Introduce the students to the international care labels and symbols using an overhead transparency of the symbols. Then have the students read the care labels on each other's clothing to find the symbols like the ones on the overhead. Show the students the care label from Israel on an overhead transparency and have them interpret the proper care for the article. It is important to stress that these are international symbols that are used around the world, not just for the United States. Having the students complete the student activity guide, HOW DO I TAKE CARE OF IT?, gives students the opportunity to decipher the terminology and correlate care symbols with the terms.

Option 4: **Care Label Commercials**

Have the students pretend the manager of a large department store, such as Nordstrom's, has just realized that one of the major costs of his store is returned clothing. The manager has analyzed his returns and finds that most items are returned because people don't care properly for the garment. He has decided to hire an advertising agency to develop a campaign that will educate the public about reading and understanding care labels. The students are part of the advertising agency that has been hired to develop this campaign titled **Read the Care Label**. Working in pairs or small groups, the students must develop a song, skit, or radio or television spot. An example would be a song, such as the one

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ACTIVITIES/OPTIONS

provided. To get the class momentum going, teach the whole class the song, READ THE CARE LABEL, and sing it at the beginning of each class during the unit. Assign each group a time to present their ad to the class.

Option 5: Clothing Care Video

Use the video Clothing Care from Learning Seed or Clothing Care and Laundry from Meridian Education Corporation to introduce a variety of laundry basics to the students. Some activities are provided with the videos that may be incorporated into the unit.

Upon completion, review the steps covered in the movie. Some things to emphasize are:

- the economics of using cold water
- the advantages of using cold water on fabrics/fibers/finishes
- the types of laundry detergents and other products
- the use of bleaches
- the importance of using the lowest possible dryer temperature

Option 6: Clothing Spot Removal Video

Use the video, Clothing Spot Removal from Meridian Education Corporation, to introduce various methods of safe stain removal from clothing.

Option 7: Stain Removal Savvy

Show a variety of stain removal products, such as enzymes, presoak agents, fingernail polish remover, spray and wash, etc., and discuss the merits and hazards of each. Introduce the two major things to determine before beginning any procedure:

1. Type of stain (water base or oil base)
2. Type of fabric (washable or dry cleanable)

Go through the steps of stain removal for both washable and dry cleanable fabrics. A major concept to include is that heat of any kind sets stains; therefore, it is important to keep all stains away from any type of heat.

Divide the students into small groups and give each group fabrics with some of the following stains in them: mustard, ketchup, candle wax, chocolate, grass, mud, ball-point pen, chewing gum, pencil, peanut butter, margarine or butter, salad dressing, soft cheese or cheese spread, spaghetti sauce, jelly, coffee, fingernail polish, lipstick, makeup, etc. Supply the students with a variety of cleaning products, water, and hand towels. Have the students remove the stains from their fabrics using different products and recording their results on the student activity guide, STAIN REMOVAL SAVVY.

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ACTIVITIES/OPTIONS

Note: The students only need a small amount of water in a plastic bowl. If fingernail polish remover is demonstrated with acetate fabrics, be sure to use a glass container, such as a pie plate. To increase the level of difficulty, use some dry cleanable fabrics, too.

Option 8: Laundry Mysteries
Have students bring to class laundry problems that some family member(s) has(have) encountered and collectively try to solve the mystery of what went wrong.

Option 9: Laundry Lotto
This game can be played by four to six players at a time—the less the better. It is a fun way of reviewing the materials covered in this topic. The instructor will need to have enough sets ready so the whole class can be involved. Follow the directions provided in the resource section. Rewards for the winners can be Laundry Licks (licorice), Laundry Lollipops, Laundry Lemons, or whatever.

Option 10: Laundry Log
Assign the students to do a minimum of five (5) loads of different types of laundry at home and record their experiences on the student activity guide, LAUNDRY LOG.

Option 11: Clothing Clutter Clearance
Show the students a variety of types of clothing hangers—good and bad. Also discuss the importance of sorting to minimize the loss/waste of time looking for particular articles of clothing, and folding properly for ease of storage and to protect clothing from damage. Show some slides of organized clothing storage areas and/or techniques.

Option 12: Laundry Appliance Options
Assign the students to shop for a washer and dryer and choose the appliances that would best meet their needs and budget. They should compare appliances at a minimum of three (3) stores or brands. Have the students list all of the features included on the appliances chosen, the terms of the warranty, and which is the best buy. Have them explain why they chose the particular appliances they did.

As a class, discuss the students' choices and compare the findings. It is a good opportunity to introduce the concept that more choices on an appliance does not necessarily make it better. It is best to purchase according to what you really need and use.

RESOURCES

Books

Weber, Jeanette, CLOTHING, Glencoe-McGraw Hill-Macmillan, 1990, P.O.Box 508, Columbus, OH 43216, Chapter 18. 1-800-334-7344.

Wolfe, Mary, FASHION, Goodheart-Willcox Publishing Co., 1989, 123 West Taft Drive, South Holland, IL 60473, Chapter 18. 1-800-323-0440.

Videos

CLOTHING CARE AND LAUNDRY, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701. 1-800-727-5507. Catalog No. 2111.

CLOTHING CARE, The Learning Seed, 330 Telser Road, Lake Zurich, IL 60047. 1-800-634-4941. Catalog No. 169.

CLOTHING SPOT REMOVAL, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701. 1-800-727-5507. Catalog No. 2117.

Internet

Tide
http:\\www.Tide.com

The Soap and Detergent Association
275 Park Avenue South
New York, NY 10016
http:\\www.sdahq.org

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ASSESSMENT/EVALUATION QUESTIONS

1. **Identify basic laundry procedures like reading care labels, sorting clothes, water temperature selection, and cycle selection.**

1. One reason for sorting clothes into groups for washing is:
   A. To eliminate the possibility of overloading the washer
   B.* To eliminate color fading
   C. To save detergent

2. It is better to mend any tears in items to be laundered:
   A.* Before washing them
   B. After washing them while they are clean
   C. It doesn't generally matter

3. Cold water:
   A. Protects the perma-press finish
   B. Prevents fading
   C. Prevents shrinkage
   D.* All of the above

4. If the clothes are very, very dirty, you should:
   A. Put extra detergent in the washer load
   B. Use hot water
   C.* Wash the load twice before drying

5. Hot water and hot dryers:
   A. Set stains
   B. Cause fading and shrinkage
   C. Remove the perma-press finish
   D.* All of the above

6. Hot dryers:
   A. Are economical because they dry the clothes faster
   B.* Are not economical because of the damage to fabrics and finishes

2. **Identify ways of saving energy during the laundry process.**

1. One way to conserve energy with the laundry is to:
   A. Run small loads so it isn't so hard on the washer
   B.* Run only full loads to conserve water
   C. Put all the colors together in one load

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ASSESSMENT/EVALUATION QUESTIONS

2. Many articles of clothing can benefit from being placed on hangers and allowed to drip-dry rather than being dried in the dryer.
   A.* True
   B. False

3. Using cold water for the whole laundry process:
   A. Saves energy
   B. Protects the fabric and finishes
   C. Prevents fading and shrinkage
   D. Makes it easier for stains to come out
   E.* All of the above

3. Explain the purpose and correct use of laundry products.

1. The primary function of bleach is to:
   A. Remove stains
   B.* Remove color
   C. Clean

2. Soap is used to do the laundry in most households today.
   A. True
   B.* False

3. Bleach is normally used with the following loads:
   A. Dark colors
   B. Woolens
   C.* Whites (non-perma press)
   D. Perma-press whites

4. Detergents are:
   A. A natural product
   B.* A man-made product
   C. A combination of natural and man-made products

5. Fabric softeners:
   A. Do not leave the clothes absorbent
   B.* Leave the clothes absorbent

6. Fabric conditioners:
   A.* Do not leave the clothes absorbent
   B. Leave the clothes absorbent

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ASSESSMENT/EVALUATION QUESTIONS

7. Liquid bleach should be added to the wash water:
   A.* Before the clothes are put in
   B. After the clothes are put in
   C. During the rinse cycle

8. Fabric softeners and conditioners:
   A. Help eliminate wrinkling
   B. Prevent static electricity buildup
   C. Leave clothing soft and fluffy
   D.* All of the above

9. The functions of a detergent are to make the water wetter and suspend the soil.
   A.* True
   B. False

10. Phosphates in detergents:
    A. Are a required ingredient
    B.* Present a problem for the environment

11. When adding detergent to your laundry, you should use:
    A. One cup per load
    B. A half-cup per load
    C. Double the amount if the clothes are very dirty
    D.* What is recommended on the package

4. Determine appropriate stain removal techniques for a variety of stains and fibers.

1. Some stains that are almost impossible to remove are:
   A.* Paint, tar, shoe polish
   B. Cola, pencil, grass
   C. Milk, spaghetti sauce, jelly

2. Stains can be permanently set by:
   A. Placing article in cold water immediately
   B. Leaving it untreated for too long
   C. Heat of any kind
   D.* Both B and C answers are correct

3. To remove a blood stain from a washable fabric, it is best to:
   A.* Soak it in cold water
   B. Wash it in hot water
   C. Pour bleach directly on it

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ASSESSMENT/EVALUATION QUESTIONS

4. Stain removal methods vary according to:
   A. What you have on hand to use
   B.* The type of stain and care of the fabric
   C. How expensive the fabric is

5. If you don't know what the stain is and the article is fairly expensive, for maximum precaution you should:
   A. Experiment and see if you can get it out
   B. Put bleach on the stain
   C.* Send the article to the cleaners
   D. Soak it in hot water

6. The steps for stain removal on a washable fabric with an oil-base stain are:
   - Apply cleaning fluid; let dry
   - Repeat if necessary
   - Soak in cold water and detergent
   - Wash normally

7. The steps for stain removal on a dry cleanable fabric with a water-base stain are:
   - Apply cold water with a cloth
   - Press very gently
   - Allow to dry
   - Send to cleaners if stain is still there

5. Explore appropriate methods of clothing storage.

1. To eliminate wrinkles, the laundry should be folded:
   A. After it has cooled from the dryer
   B.* While it is warm from the dryer
   C. It doesn't make any difference

2. Clothing and other laundry items should be folded or hung:
   A. To fit into the laundry basket nicely
   B. The quickest way possible
   C.* The same way they will be stored

3. Drawer dividers can help to eliminate clutter and make it easier to find things.
   A.* True
   B. False

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ASSESSMENT/EVALUATION QUESTIONS

6. Apply proper laundry and storage procedures.

- See questions under competencies 1 through 5.

7. Explore various laundry appliance options.

1. The least expensive appliances are generally the best buy.
   A. True
   B.* False

2. The more features an appliance has, the better the product it is.
   A. True
   B.* False

3. The type of appliance chosen should fulfil the needs of the owner and the uses for which it is intended.
   A.* True
   B. False

Name ______________________________ Period ________ Date ______ __________

LAUNDRY LOOKOUT

Directions: Match the following terms with the definitions by putting the correct number in front of the term.

____ Water Softener
____ Finish
____ Soft
____ Pretreat
____ Starch
____ Chlorine
____ Warm
____ Detergent
____ Lime Soap
____ Hard
____ Agitation
____ Biodegradable
____ Fabric Softener
____ Colorfast
____ Suds
____ Surfactant
____ Bleach
____ Builders
____ Enzymes
____ Fiber Content
____ Phosphates
____ Hot
____ Sort
____ Cold

1. Water that contains large amount of calcium and magnesium.
2. The washing action or movement of items in a detergent or soap and water solution.
3. Detergent ingredients which help overcome water hardness, provide alkalinity, and disperse soil.
4. The most effect mineral salts used as builders in detergents.
5. Laundry additive which makes clothes fluffy and soft and helps reduce static electricity. (2 words)
6. A term used to describe surfactants which can be easily broken down by bacteria in waste treatment so that they lose their sudsing properties.
7. A word used to describe dyed items which don't "bleed" during washing.
8. Protein chemicals found in nature which help speed up the reactions of other chemicals; for example, to help break down soil for easy removal during washing.
9. Curd formed when minerals react with soap in hard water. (2 words)
10. Foamy white bubbles formed by soap or detergent in water.
11. Detergent ingredient which makes water wetter; loosens, emulsifies, and suspends soil.
12. The composition of fabrics. (2 words)
13. Cleaning product which may contain surfactants, builders, suds control agents, and other ingredients.
14. Product which helps tie up minerals in hard water. (2 words)
15. Treatment applied to fabric; may affect the way it can be washed or cleaned.
16. Correct water temperature for most laundry.
17. Best water temperature for cleaning heavily soiled items.
18. The water temperature that is the most damaging to fabrics.
19. To separate laundry according to the type of fabric, color, or amount of soil.
20. Water which contains few minerals.
21. To give extra attention to heavily soiled areas of clothing or other items before washing.
22. Product applied to laundered items to give them more body or stiffness.
23. This product should be added to the wash water before the clothes are put in the washer.
24. Active chemical ingredient in the most widely used type of bleach.

Name ______________________________ Period ________ Date ______________

LAUNDRY LOOKOUT

Directions: Match the following terms with the definitions by putting the correct number in front of the term.

_14_ Water Softener
_15_ Finish
_20_ Soft
_21_ Pretreat
_22_ Starch
_24_ Chlorine
_17_ Warm
_13_ Detergent
_9__ Lime Soap
_1__ Hard
_2__ Agitation
_6__ Biodegradable
_5__ Fabric Softener
_7__ Colorfast
_10_ Suds
_11_ Surfactant
_23_ Bleach
_3__ Builders
_8__ Enzymes
_12_ Fiber Content
_4__ Phosphates
_18_ Hot
_19_ Sort
_16_ Cold

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LAUNDRY LOCKERS

LOCKER 1: READ THE CARE LABEL

By law every article of clothing must have a care label permanently attached at the time of sale. These labels must be made so they remain legible for the reasonable life of the garment. By reading the care label, the consumer knows one way to care for the garment so no damage is done during the laundry process. (See pages I-V-38 through I-V-46 for additional background information.)

LOCKER 2: SORTING

Clothes should be sorted into groups to maintain optimum color brightness and prevent fading. Primarily, they are sorted by color groups: whites, lights, brights, and darks. They may also be subsorted by types of fabrics; i.e., the whites might be separated into two groups—natural fibers (those that absorb moisture and are often heavier) and synthetic fibers (those that do not absorb moisture and are often more delicate). Very dirty clothing should be washed separately, as should any type of specialty fabrics.

LOCKER 3: PREWASH CARE

As the laundry is sorted, the items need to be checked and prepared for washing. Some types of prewash care are:

1. Mend any tears or rips before laundering
2. Prespot any stains or heavily soiled areas
3. Empty pockets
4. Close zippers
5. Turn dark or bright colors inside out
6. Presoak heavily soiled items

Spending a few minutes to take these precautions can prevent a lot of grief later.

There are many products on the market for prespotting stains or heavily soiled areas. Basically, the areas need some type of concentrated cleaning agent and given some time for the product to loosen the soil before being placed in the washer. The type of product used depends on whether the soil/stain is water-based or oil-based. If the stain is water-based, any type of concentrated detergent will take care of it. If the stain is oil-based, some type of solvent will need to be used, also.

LOCKER 4: DETERGENT CHOICE

A little historical perspective here can make things clearer. Begin by asking the students how many of them use "soap" to wash their laundry—most of them will raise their hands, but most likely, their families all use detergent. What's the difference? Soap was a product made of mostly fat (lard) and lye, and it was used to wash clothes when the water came from

LAUNDRY LOCKERS - PAGE 2

a well and was soft, and the clothing was all of natural fibers—mainly cotton. Soap required hot water to dissolve it, so hot water was used to do the laundry whenever possible. The combination of soft, hot water, soap, and cotton fabrics worked really well together.

Then about 30 to 40 years ago, synthetic fabrics began to be developed and sold on the market. But, the synthetic fabrics didn't like hot water, and the soap didn't dissolve in cold water needed for the synthetic fabrics, so there was a problem. Also, the water systems began to be all centralized with various minerals and chemicals added, and the water supply in the home was suddenly hard. The soap didn't work in the hard water, either—it wouldn't dissolve and left a scum on the clothes. Technically this scum was lime soap. So, another group of scientists began working on a cleaning product that worked well in cold water and hard water, and the result of that effort was detergent. Detergents worked very effectively on both natural and synthetic fabrics, in cold or hot water, and equally well in hard or soft water. Today, detergents are basically all that's on the market to purchase. (Fels Naptha is about the only real soap you can find today.)

Some of the ingredients used in detergents that are commonly discussed are: 1) surfactants, 2) phosphate, and 3) enzymes. The term surfactant is an abbreviation for "surface active agent." Surfactants reduce the surface tension of water very quickly, thereby making the water "wetter." This allows the detergent to work more effectively. Detergents that include phosphate as one of the ingredients also clean more effectively. The phosphate helps to hold the removed soil in suspension and prevent redeposition. However, phosphate is not friendly to the environment; it pollutes the water stream and stimulates algae growth in the rivers and waterways. Many companies have reduced the amount of phosphate used in their products and/or have eliminated it entirely. Enzymes are chemicals, specifically proteins, that are found in all living matter and are essential to the proper functioning of man, plants, and animals. They are catalysts or substances that speed up a chemical reaction, but they are not changed in the process. The enzymes used in laundry products have the ability to break down certain soils and stains into simpler forms so that the smaller particles can be more easily removed by the other detergent ingredients and the washing action. They work particularly well for the removal of protein stains like blood, egg, baby formula, body soils, and most foods.

How much detergent should you use? Generally, only about half of what is recommended on the container is plenty. Detergent manufacturers must specify the amount required for the very dirtiest of clothing to cover

LAUNDRY LOCKERS - PAGE 3

their liability, and most loads of laundry don't fall into that category. Too much detergent makes the clothing stiff and dull and itchy—so it isn't necessary to use a lot most of the time. Water, in and of itself, is a cleaning agent and does a lot of the washing function. Concentrated detergents require much less per load because they are not loaded with fillers, aromatic beads, etc. Most of the time they are more economical, too. If it's necessary to use more than one-half cup per load, the detergent is loaded with fillers and not cleaning agents. Good detergents generally have some water softening agents in the mixture so they work better with hard water.

Technically speaking, what does the detergent do? These are the three basic functions of detergents:

1. They make the water wetter.
   They increase the wetting ability of water by reducing its surface tension. This makes the water penetrate the soiled fabric more easily.

2. They remove the soil from the fabric.

3. They keep the soil suspended in water until it is drained from the machine so it won't redeposit on the fabrics.

If a person has a lot of very dirty clothes, should he/she put twice as much detergent in the load? The answer is NO! Only so much detergent can dissolve in a given amount of water, and the rest will be wasted. The clothes should be presoaked and/or washed twice to get them clean.

What if a person runs out of laundry detergent and only has one more load to finish, can he/she use the liquid dish detergent in place of laundry detergent? NO! Liquid dish detergent is high sudsing, whereas detergent is low-sudsing, and this will create one really big mess! Wait for the correct detergent. (Dry dish detergent will work okay, but it might affect the colors.)

LOCKER 5: OTHER LAUNDRY PRODUCTS

Bleach: What does bleach do? Why do we use it? Bleach has three main functions: 1) to whiten, 2) disinfect, and 3) deodorize. Does it remove stains? NO! It is simply a bleaching agent that removes color; it is NOT a cleaning agent that removes the stain. If the color is bleached, then it is no longer visible, and it appears to be clean. In fact, it may not be clean, but it is white and invisible. Therefore, bleach is designed to be used on white clothes to keep them white, or as a disinfectant.

LAUNDRY LOCKERS - PAGE 4

There are two main types of bleaches: 1) chlorine and 2) oxygen.

Chlorine bleaches are:
- the most commonly used
- in liquid form
- the strongest and the most effective
- the most damaging to the fabric

Oxygen bleaches are:
- in powder form
- weaker and not as effective
- the least damaging to the fabric

Chlorine bleach should always be diluted with water for use—it should never be used straight from the bottle on clothing. It can cause major damage to any fabric. Liquid bleach must be added to the wash water before the clothes are added, and powdered bleach can be added with the detergent. Neither type of bleach should be used on fabrics with a permanent press finish or synthetic fabrics—it causes them to turn grayish or yellowish and to become dull. And the more times they are bleached, the worse their color becomes. Bleaching can eventually remove the permanent press finish from an article of clothing. If the water is adequately soft and a good detergent is used, it isn't necessary to use bleach very often. Bleaches should not be used on fine, delicate fabrics, or woolens; they will become stiff and brittle upon drying.

Three natural bleaching agents that work well on natural fabrics are: 1) the sun, 2) lemon juice, and 3) chlorophyll (from plants). Because the colors in synthetic fibers are added at the time the fibers are made vs. being added to the fiber, no bleach works very well on synthetic fibers.

Fabric Softeners and Conditioners: Fabric softeners and conditioners serve some viable purposes—mainly softening the fibers, helping to eliminate wrinkles, and eliminating static electricity buildup. However, both of these products need to be used with a lot of discretion. First of all, fabric conditioners leave a coating on the fabric, which leaves the fabric non-absorbent. This is fine for synthetic fibers because they are non-absorbent anyway. Natural fibers are generally used and/or chosen because of their absorbency, so to retain this absorbency, it is best not to use fabric conditioners. However, fabric softeners do leave the fabric absorbent, so it is best to use them on natural fibers. Fabric softeners also work fine on synthetic fibers, but they can never make them absorbent. It is important to avoid overuse of these products because they tend to build up on the fabrics and/or leave a streaked appearance, and then the detergents don't work effectively, etc. How can a person get rid of the buildup? Wash in vinegar water—it will neutralize the coating.

LAUNDRY LOCKERS - PAGE 5

Which is which? Dryer sheets and the thinner liquid that is usually sold in gallon containers are fabric conditioners. They are less expensive than the softeners. Fabric softeners are generally sold in quart size or smaller containers and are usually blue in color—the ingredient that makes them blue is also the ingredient that allows the fabric to remain absorbent.

Neither of these products is necessary to use on a regular basis if the dryer is used properly. The dryer will make the fabrics soft and, therefore, help to eliminate wrinkles. If the fabrics are removed from the dryer as soon as all the moisture is out, there is no static electricity buildup. Static electricity comes from leaving clothes in the dryer after they are dry, and is generated primarily from synthetic fabrics.

LOCKER 6: WATER TEMPERATURE

Most washers come with three (3) water temperature settings: hot, warm, and cold. Hot is defined as water temperatures 140°F or above; warm water is defined as water temperatures from 100°F to 110°F; and cold water is defined as water temperatures 70°F and below. Basically, these are the advantages and disadvantages of each water temperature:

	Advantages	Disadvantages
Hot water:	Sterilizes	Sets stains Fades colors Causes shrinkage Breaks down elastic Removes perma-press finish Costs more Not energy efficient
Warm water:	Protects perma-press finish Kills bacteria May or may not set stains	Causes some shrinkage Causes some fading
Cold water:	Prevents shrinkage Prevents fading Preserves perma-press finish Most economical Removes stains best Sanitizes Energy efficient	Doesn't sterilize

LAUNDRY LOCKERS - PAGE 6

It is best to use cold water on most fabrics. In fact, there is probably no reason to use anything but cold water for washing now in the '90s. The detergents were developed to work effectively in it, the fabrics have less damage when cold water is used, and it is certainly the most economical way to launder because it takes less energy. The only time warm water might need to be used is when some form of contagious disease is in the home and sterilization is a concern.

LOCKER 7: AGITATION CYCLE

Washers usually offer a choice of two or three agitation cycles. The agitation cycle is how briskly the agitator works against the fabrics. Although various terms may be used to describe these cycles, basically they mean "brisk" or regular cycle, or "gentle" for less brisk washing. The gentle setting is used for delicate or special fabrics, while the brisk setting is used for most loads.

LOCKER 8: RINSE CYCLE

Why rinse clothes? The rinse cycle is as important as the wash cycle because it, too, serves several purposes. The main purpose of rinsing is to remove the detergent, dirt, and lint from the fabric. This is done in one operation. What happens when clothes aren't rinsed thoroughly? They become dull, stiff, and itchy. They just don't look clean—and they aren't, because the detergent, dirt, and lint are still there. Occasionally it is necessary to double rinse to get everything out.

What water temperature should you use? COLD. Hot or warm water reactivates any detergent left in the fabric, and that defeats the purpose of rinsing. Cold water eliminates any remaining suds quicker, plus, it takes less energy and is more economical.

LOCKER 9: DRYER TEMPERATURE

The dryer can be a very effective tool if used properly; however, it can also be very damaging when used improperly. To begin with, home dryers usually have a minimum of two to three drying temperatures: hot, warm, and air (cool). (Commercial dryers at laundromats tend to have three drying temperatures: hot, hotter, and hottest! They can be very damaging to fabrics.) A hot dryer can do all the damage that hot water can: set stains, cause shrinkage, cause fading, break down elastic, and remove (melt off) the permanent press finishes. The warm setting is much kinder to fabrics and increases the life of the garment significantly. True, it does take longer to dry things (and that means more energy), but it is a trade-off—what you save in less damage to clothing more than offsets the additional cost in energy. Delicate items can be dried on the air setting or simply hung to dry.

LAUNDRY LOCKERS - PAGE 6

To obtain the least amount of wrinkling, remove the clothes as soon as they are dry and hang them up while they are warm—the way they cool is the way they stay. Also, to avoid having static electricity buildup, remove the clothes as soon as all the moisture is out.

It is always best to dry same-weight fabrics together. When a load has a mixture of lightweight and heavy items, the lighter things dry faster, and the heavier items, which are still wet, cause them to become wrinkled again.

LOCKER 10: CLOTHING STORAGE

Hang or fold laundry items as you remove them from the dryer. Fold them the same way you want them for storing and use—eliminate refolding for use. Using the correct type of hangers can eliminate the need to press. Sort the items by type, family member, and/or room to which they go. It just makes life easier.

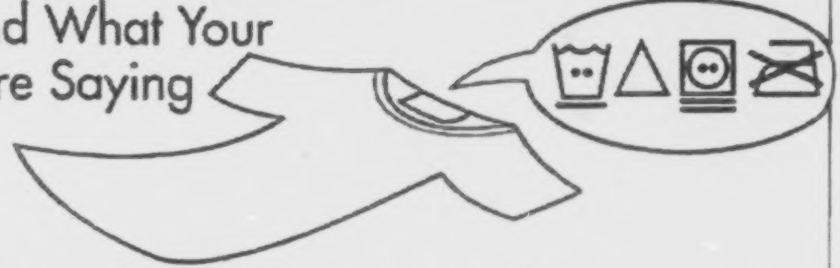
A couple more tidbits: To get yellowed or grayed whites (primarily synthetics) back to white, follow this procedure:
Dissolve one cup of dishwashing detergent in one gallon of cold or warm water. Soak the items for several hours or overnight. Rinse thoroughly; wash normally. The whites should be white again.

Remember: HEAT SETS STAINS. Hot water, hot dryers, hot irons—no matter what. Keep any stained area away from any kind of heat until the stain has been removed.

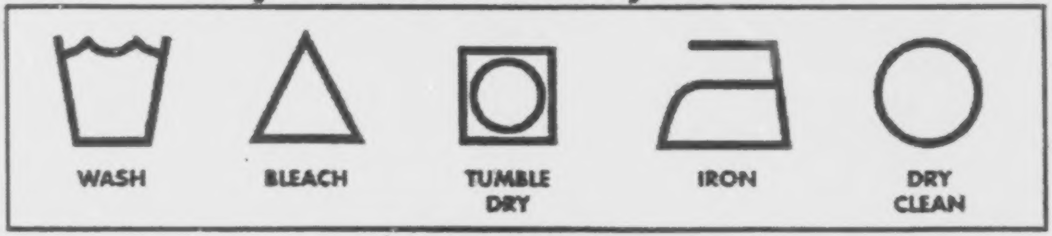
- Information researched and compiled by Dean-Ellen Hunger.

Fabric Care Language Made Easy!

Understand What Your Clothes Are Saying



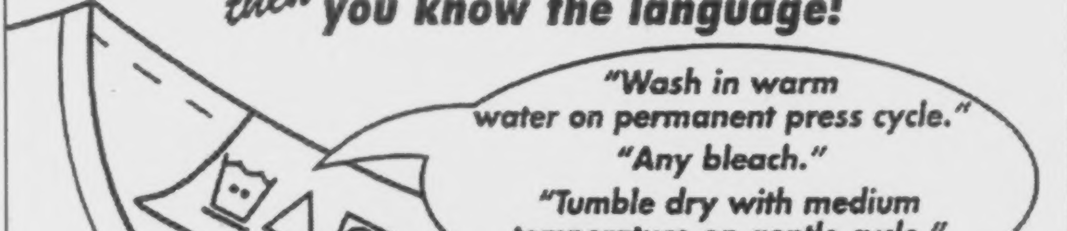
If you know these symbols...


WASH
BLEACH
TUMBLE DRY
IRON
DRY CLEAN

and these codes...

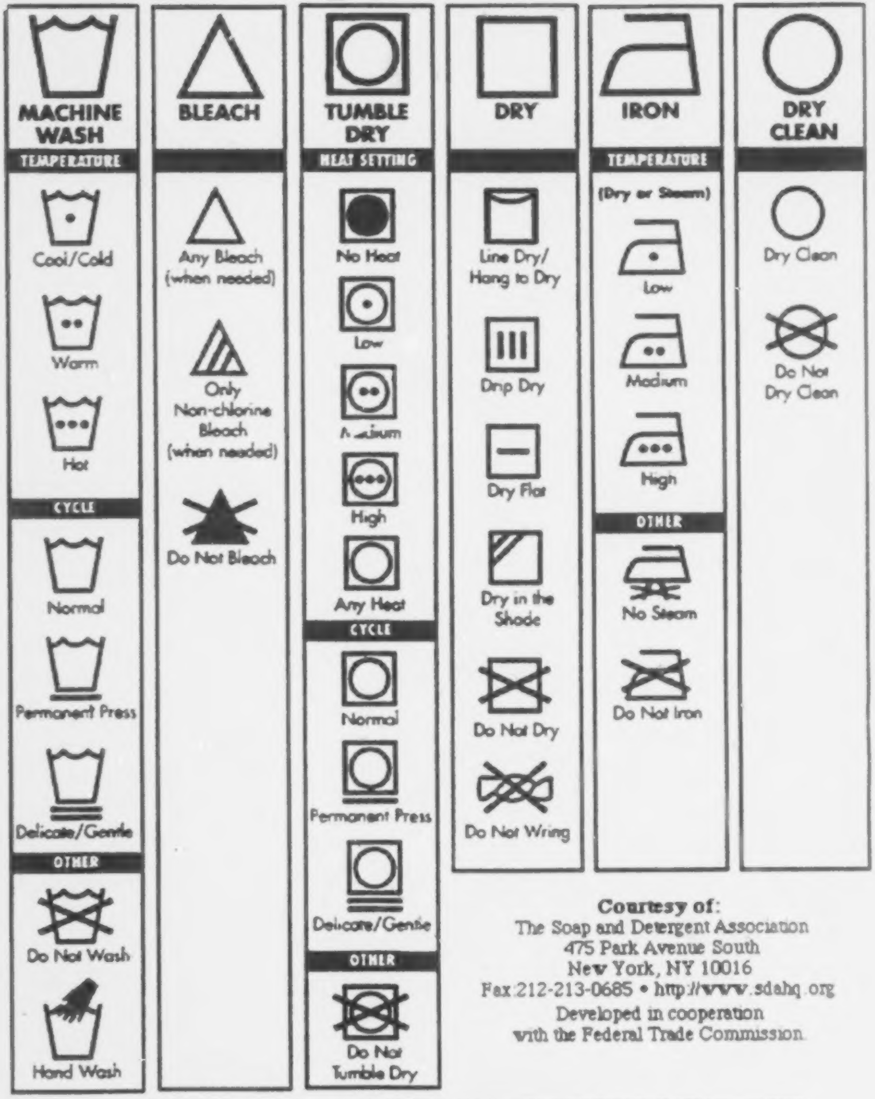
More Dots → More Heat			More Bars → More Gentle		
●	●●	●●●	—	═	✕
COOL/ LOW	WARM/ MEDIUM	HOT/ HIGH	PERMANENT PRESS CYCLE	GENTLE/DELICATE CYCLE	DO NOT

then you know the language!


"Wash in warm water on permanent press cycle."
"Any bleach."
"Tumble dry with medium temperature on gentle cycle."
"Do not iron."

Courtesy of: The Soap and Detergent Association
475 Park Avenue South • New York, NY 10016 • Fax: 212-213-0685 • http://www.sdahq.org
Developed in cooperation with the Federal Trade Commission.

Your Guide to Fabric Care Symbols


MACHINE WASH
TEMPERATURE
Cool/Cold
Warm
Hot
CYCLE
Normal
Permanent Press
Delicate/Gentle
OTHER
Do Not Wash
Hand Wash
BLEACH
Any Bleach (when needed)
Only Non-chlorine Bleach (when needed)
Do Not Bleach
TUMBLE DRY
HEAT SETTING
No Heat
Low
Medium
High
Any Heat
CYCLE
Normal
Permanent Press
Delicate/Gentle
OTHER
Do Not Tumble Dry
DRY
Line Dry/ Hang to Dry
Drip Dry
Dry Flat
Dry in the Shade
Do Not Dry
Do Not Wring
IRON
TEMPERATURE
(Dry or Steam)
Low
Medium
High
OTHER
No Steam
Do Not Iron
DRY CLEAN
Dry Clean
Do Not Dry Clean

Courtesy of:
The Soap and Detergent Association
475 Park Avenue South
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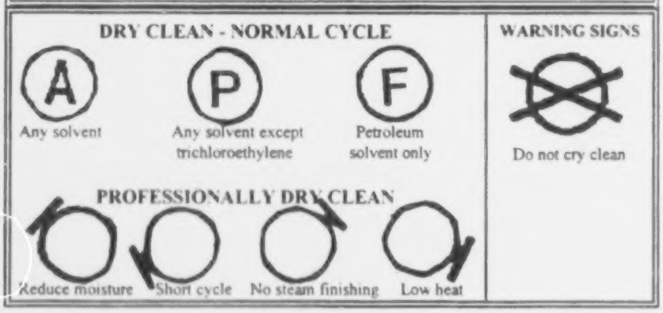
DRY CLEAN


DRY CLEAN - NORMAL CYCLE
A
Any solvent
P
Any solvent except trichloroethylene
F
Petroleum solvent only
PROFESSIONALLY DRY CLEAN
Reduce moisture
Short cycle
No steam finishing
Low heat
WARNING SIGNS
Do not cry clean

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THE LAUNDRY SONG

(Tune: Row, Row, Row Your Boat)

1. Read, read, read, the labels,
They tell you what to do.
If you don't you will be sad,
Your clothes will not look new.

2. Sort, sort, sort your clothes,
Put them into piles.
Colors here and whites go there,
It will give you smiles.

3. Treat, treat, treat your stains,
Try to get them out.
If not your clothes will look all bad,
And you may have to pout.

4. Use, use, use detergent,
Pick the one that's right.
They all have some advantages,
And dirt they all will fight.

5. Choose, choose, choose your bleach,
The directions you will find.
Follow these all so carefully,
The rules you really must mind.

6. Pick, pick, pick the temp,
Doing this is wise,
If you don't, your clothes will fade,
And this you will despise.

7. Wash, wash, wash your clothes,
If you want them clean.
Use the proper agitation,
So you don't split your seam.

8. Rinse, rinse, rinse your clothes,
Get out all the scum.
It will make your clothes turn gray,
And you will look real dumb.

9. Dry, dry, dry your clothes,
Fold them nice and neat.
Hang your shirts up in a row,
Your laundry, you have beat.

READ THE CARE LABELS

Directions: This song is to the tune of "Give a Little Whistle" from Pinocchio.

When you get discouraged and your laundry gets you bummed,
Read the labels, read the labels...

Tumbly dry, don't ask why, just follow what it says.
Read the labels, read the labels...

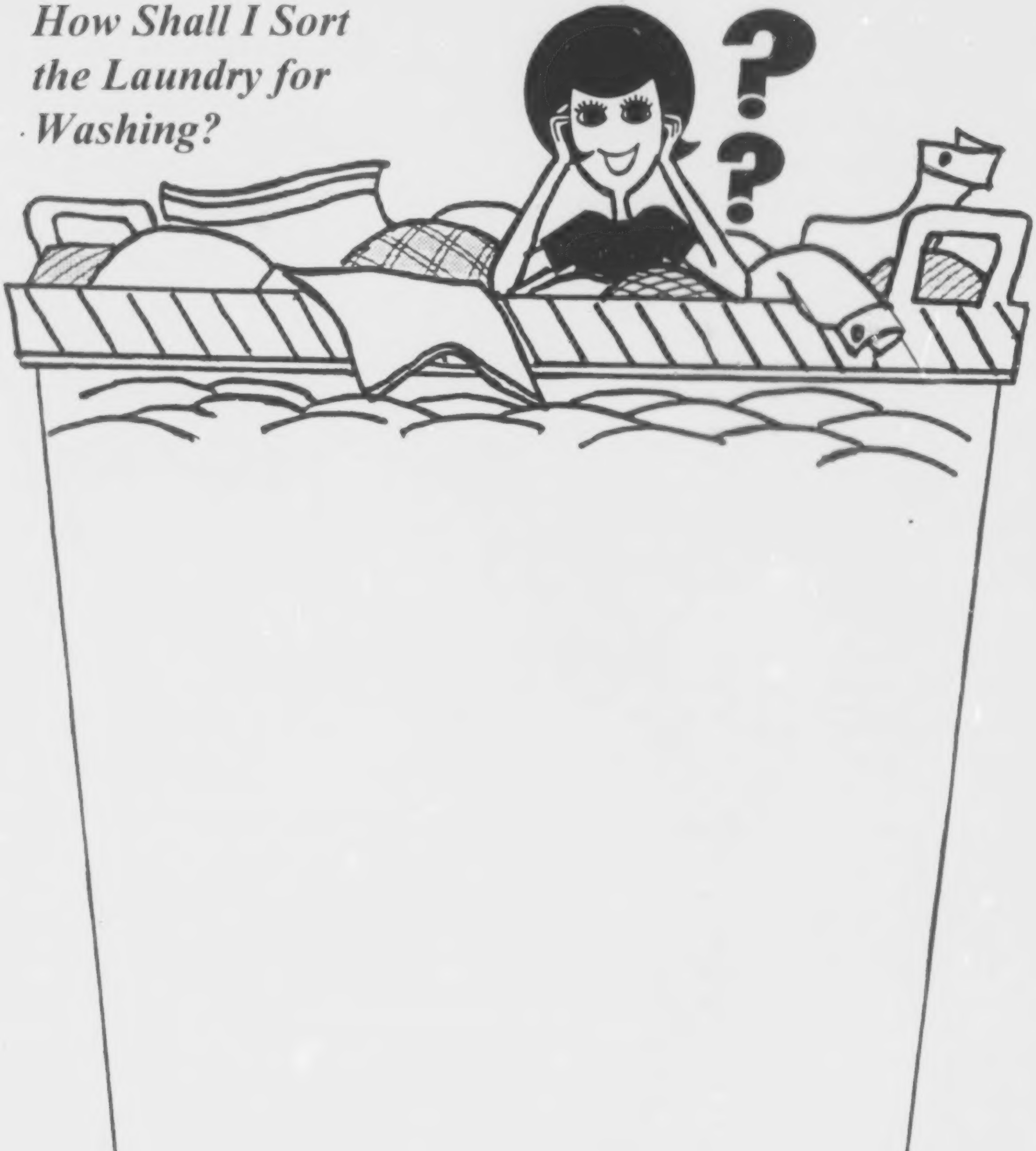
If you get the laundry blues, here's the cure that you should use.
Read the labels, read the labels...

Oh wash it lonely, dry clean only, wash it hot or cold.
Read the labels, read the labels...

This message was brought to you by the "We're Sick of Your Griping Company, Inc."

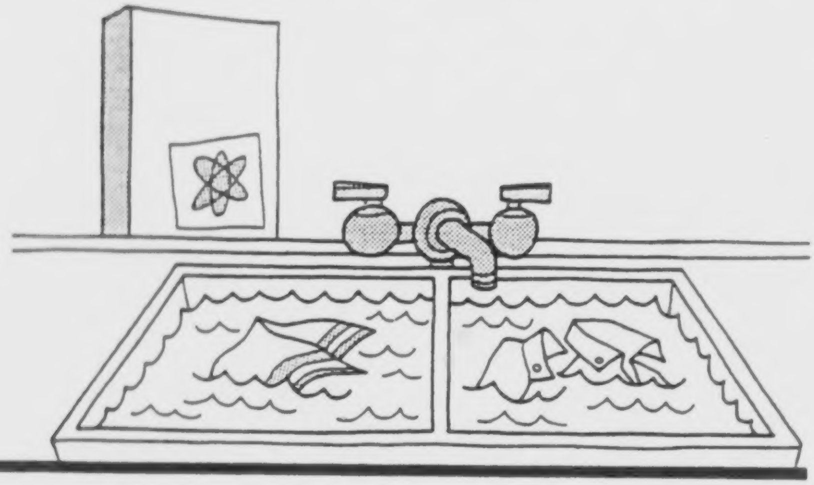
- This song is an original from Diana Hendrickson and her students of Alta High School, Jordan School District.

How Shall I Sort the Laundry for Washing?

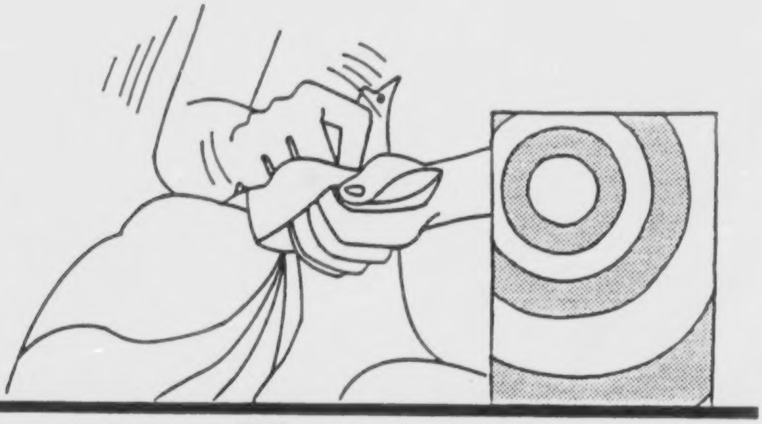


Ways of Pretreating

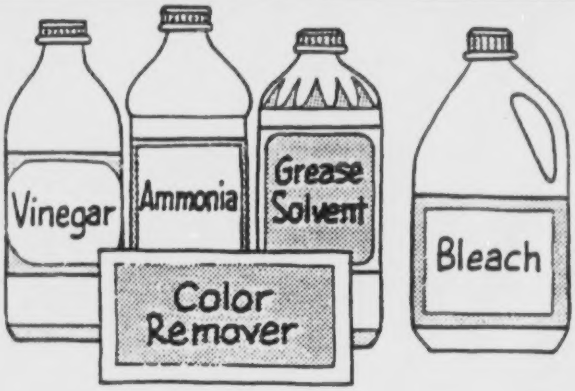
Soaking



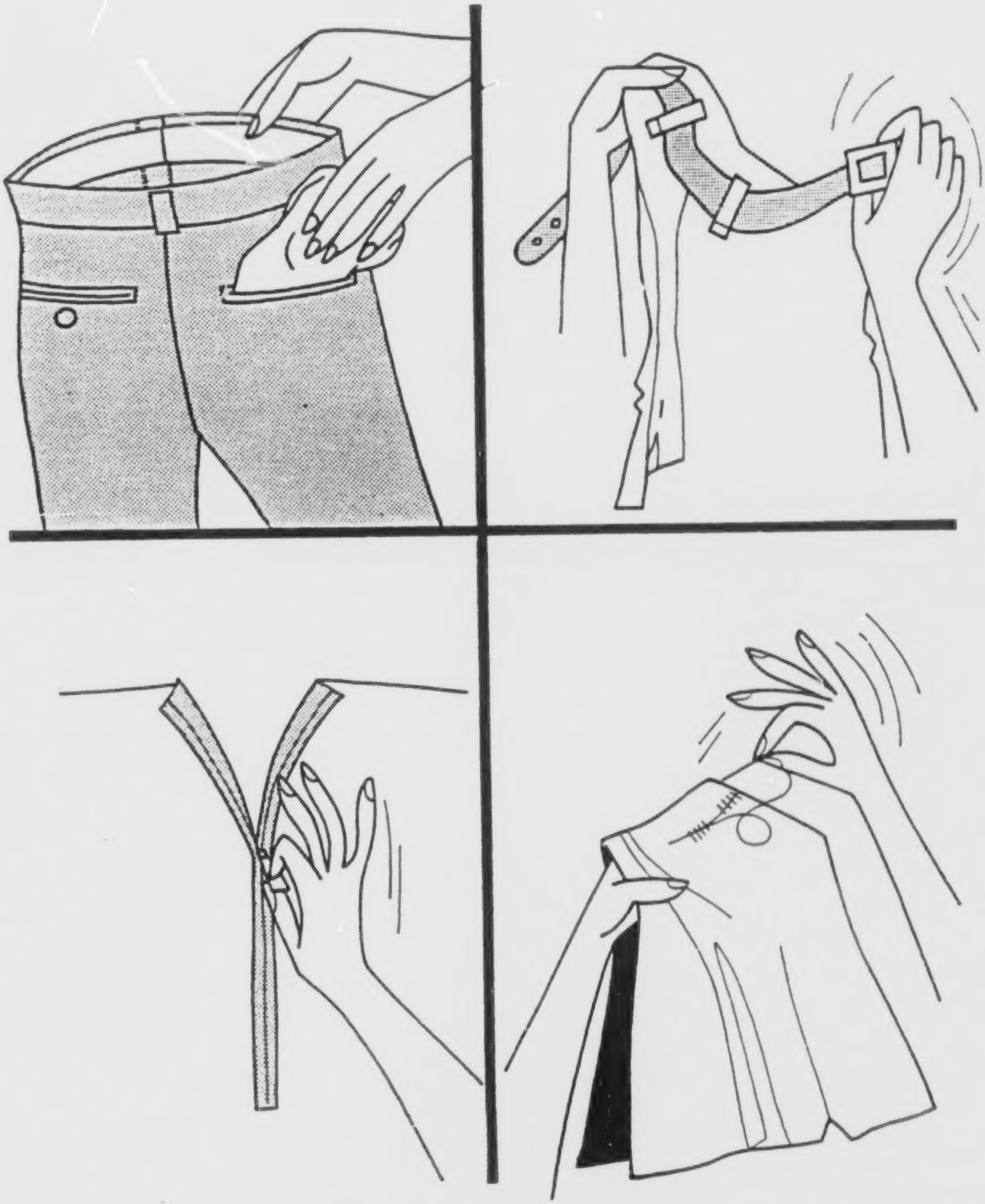
Applying Detergent



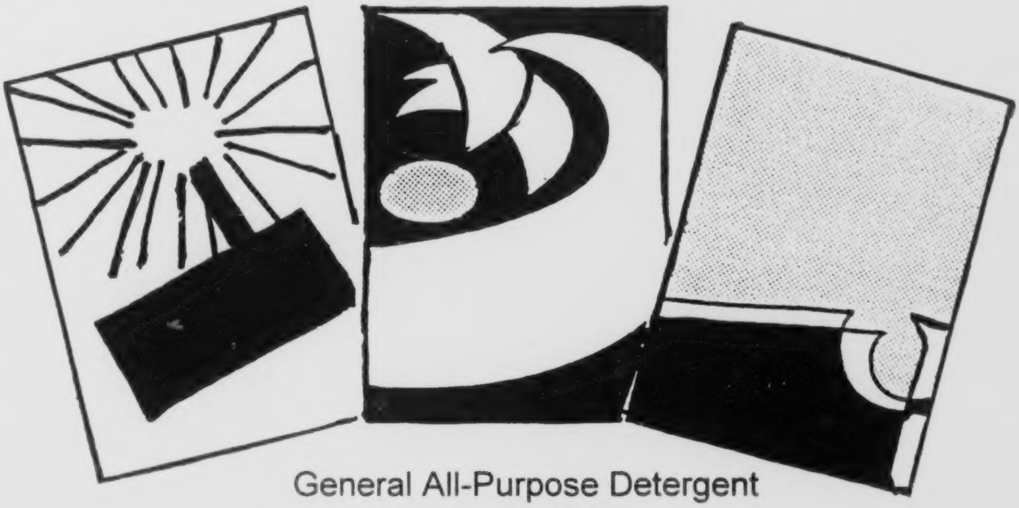
Special Treatments


Vinegar
Ammonia
Grease Solvent
Bleach
Color Remover

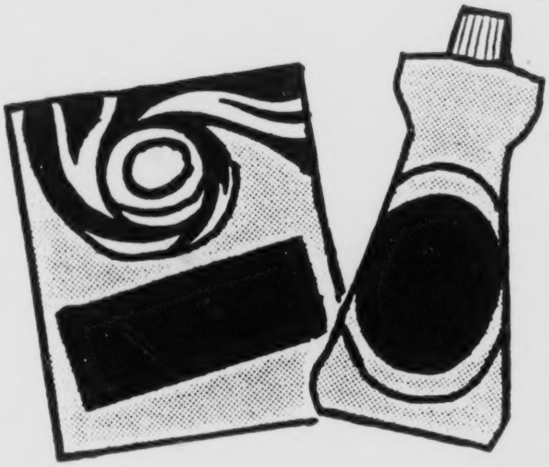
Preparing Laundry



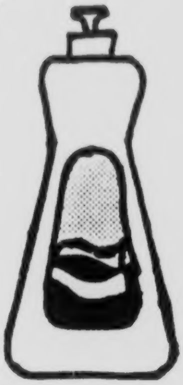
DETERGENT CHOICES



General All-Purpose Detergent
Low-Sudsing
Contains Many Additives



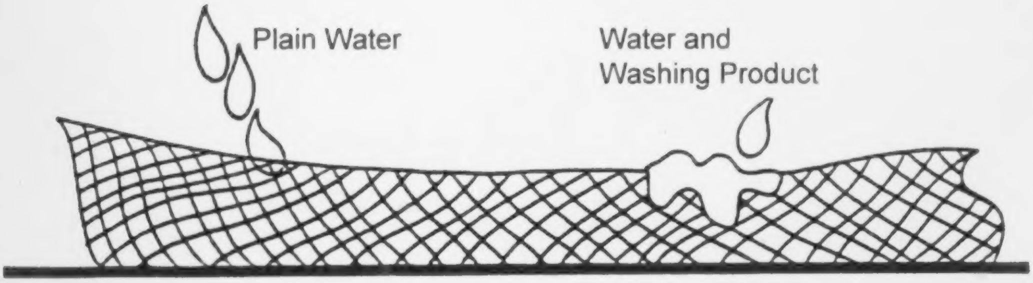
Concentrated Detergent
Powdered and Liquid
Few Additives



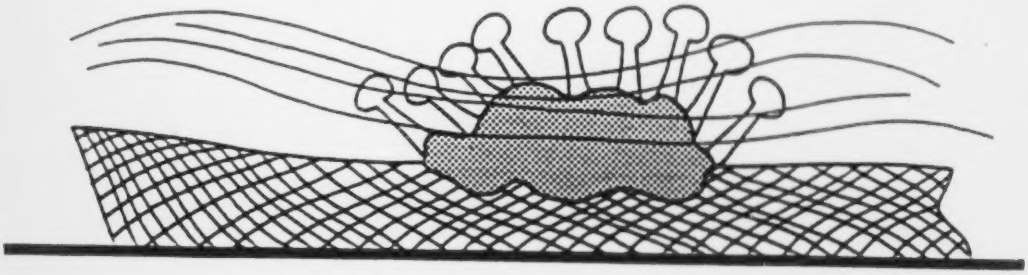
Liquid Detergent
Light Duty - Gentle
Suited for Hand Wash Items

3 Basic Functions of Detergents

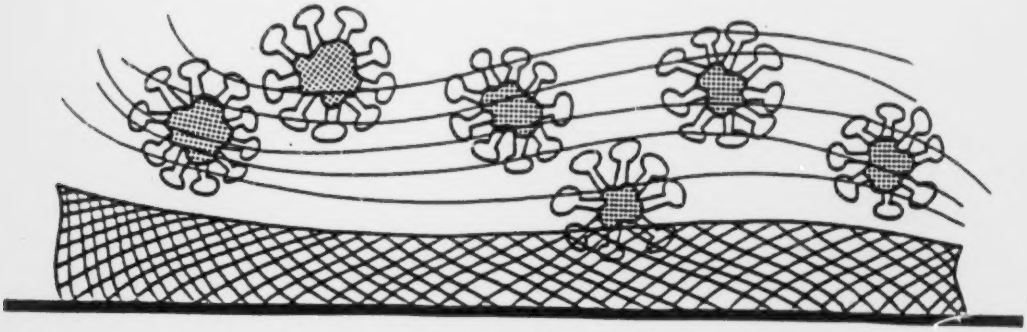
1. Make Water Wetter


Plain Water
Water and
Washing Product

2. Remove Soil from Fabrics



3. Keep Soil Suspended in Water

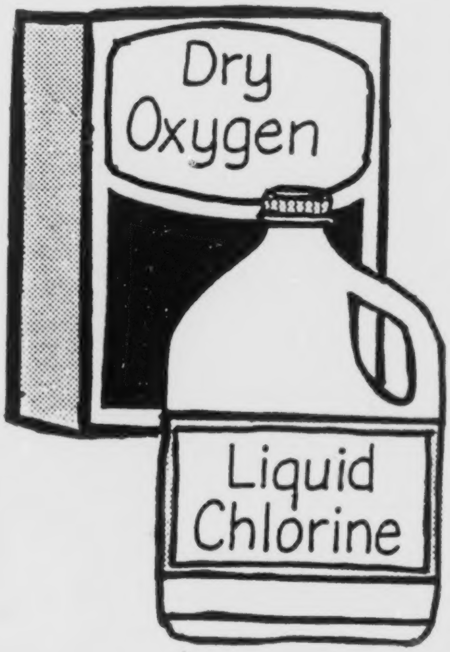


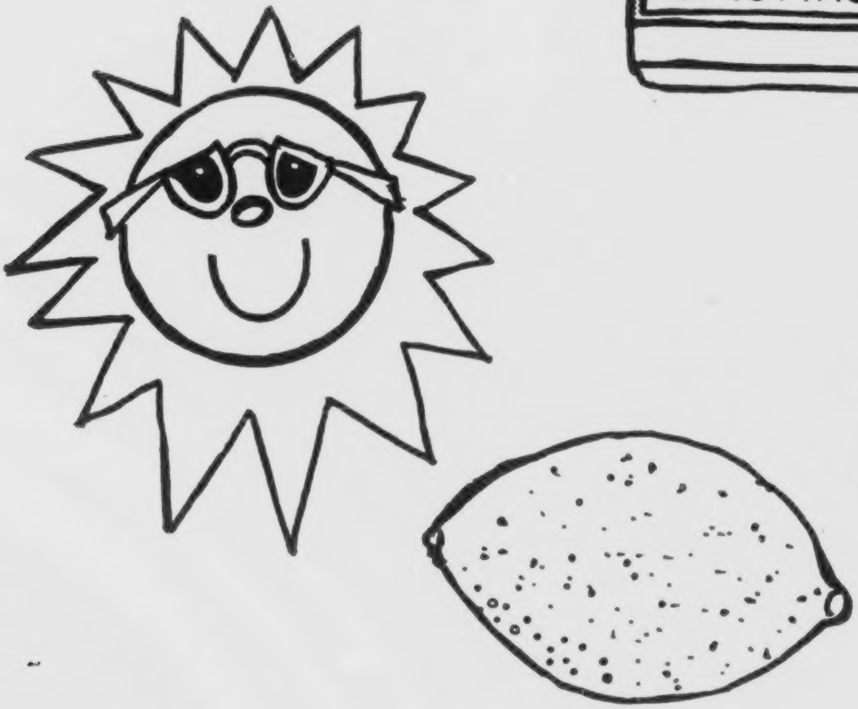
What Things Influence How Much Detergent I Use?

- *Size of load*
- *Concentration of detergent*
- *Hardness of water*
- *Manufacturer's recommendations*

Commercial

Bleaches

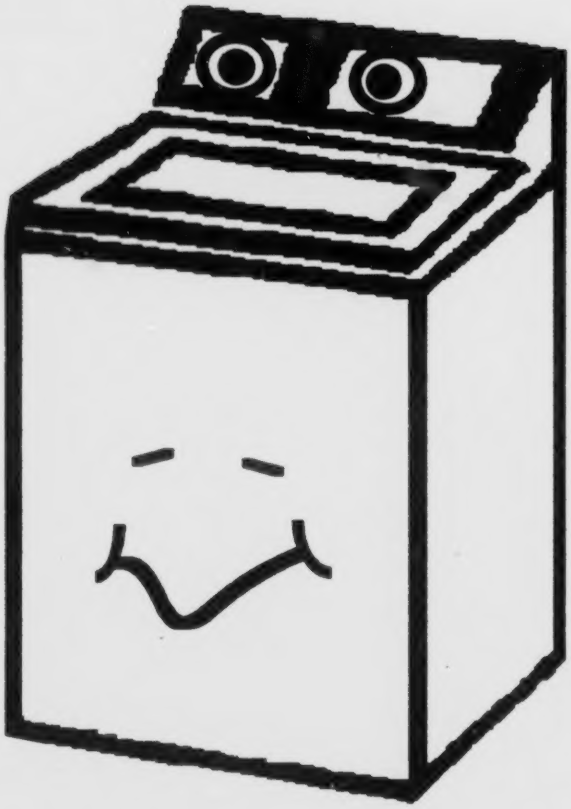

Dry Oxygen
Liquid Chlorine



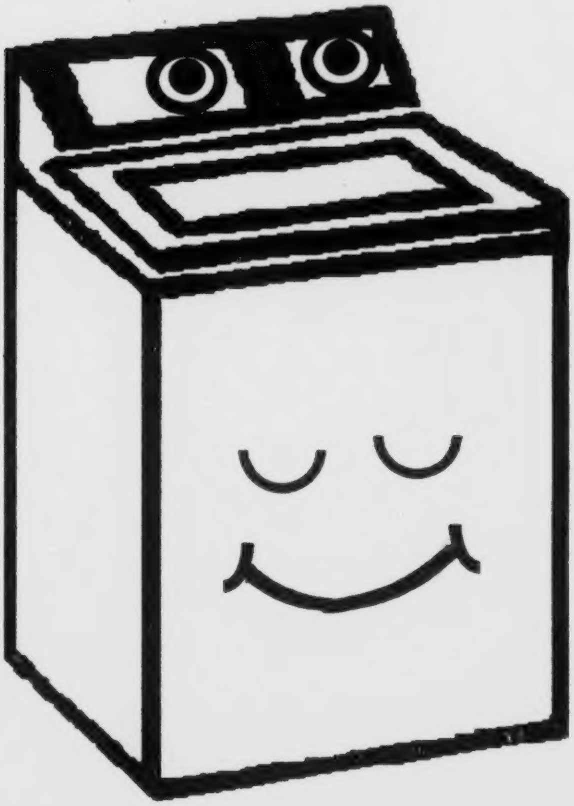
Nature's

Bleaches

Agitation Cycles



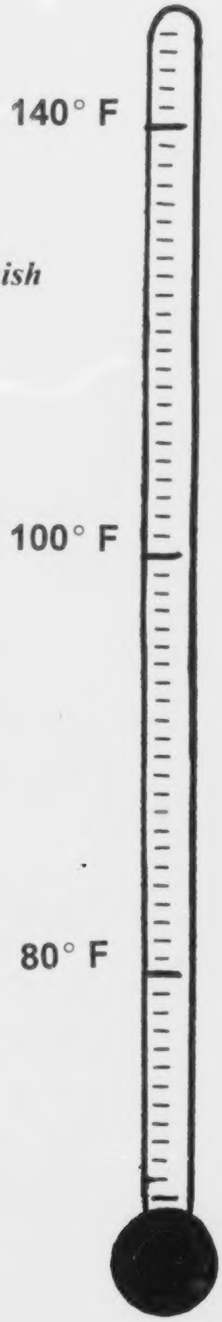
Brisk



Gentle

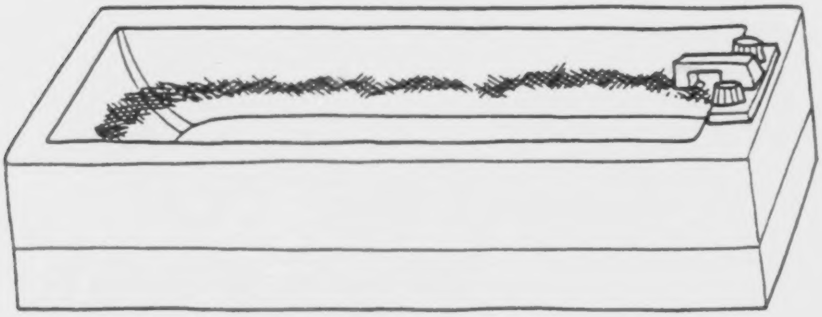
Water Temperatures

	Advantages	***Disadvantages***
Hot water:	*Helps lift oil*	*Sets stains* *Fades colors* *Causes shrinkage* *Breaks down elastic* *Removes perma-press finish* *Removes flame retardant finish* *Costs more* *Not energy efficient*
Warm water:	*May or may not set stains* *Protects perma-press*	*Causes some shrinkage* *Causes some fading*
Cold water:	*Prevents shrinkage* *Prevents fading* *Preserves perma-press finish* *Most economical* *Removes stains best* *Energy efficient*	

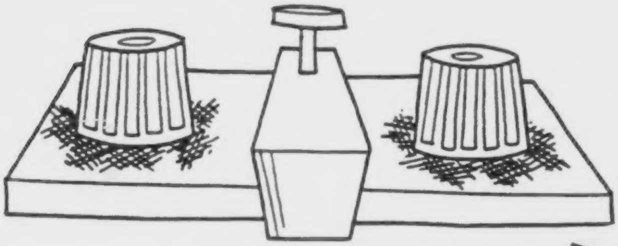


How To Recognize Hard Water

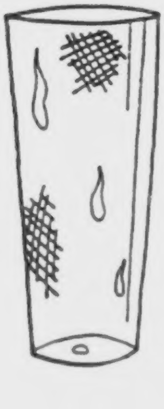
(bathtub ring)

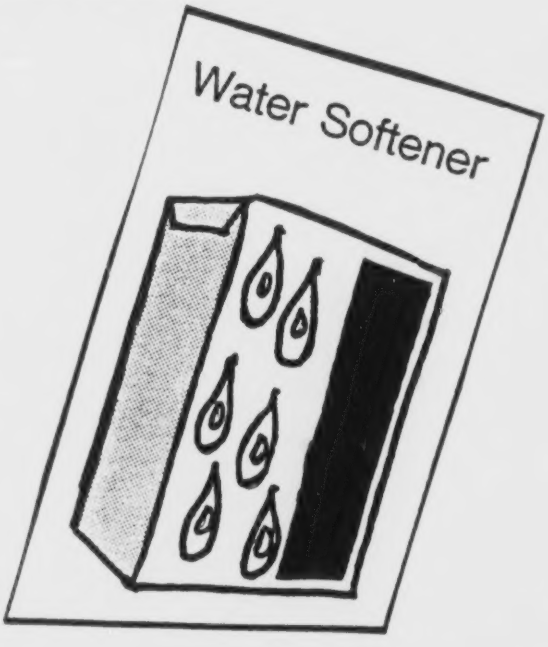


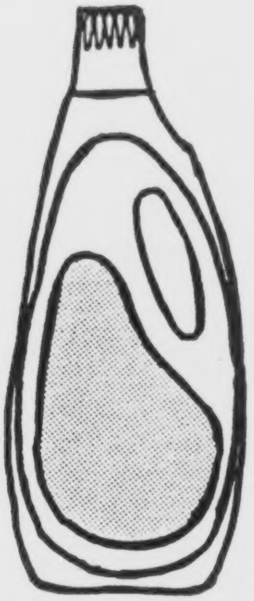
(crusty appearance on faucet)



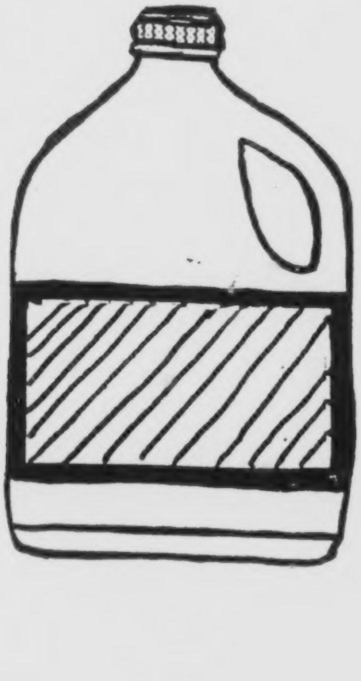
(film on glassware)



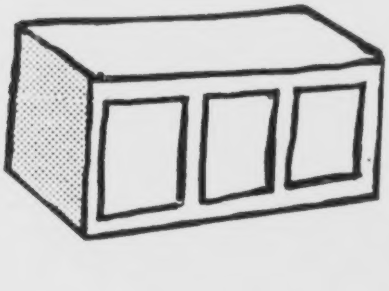




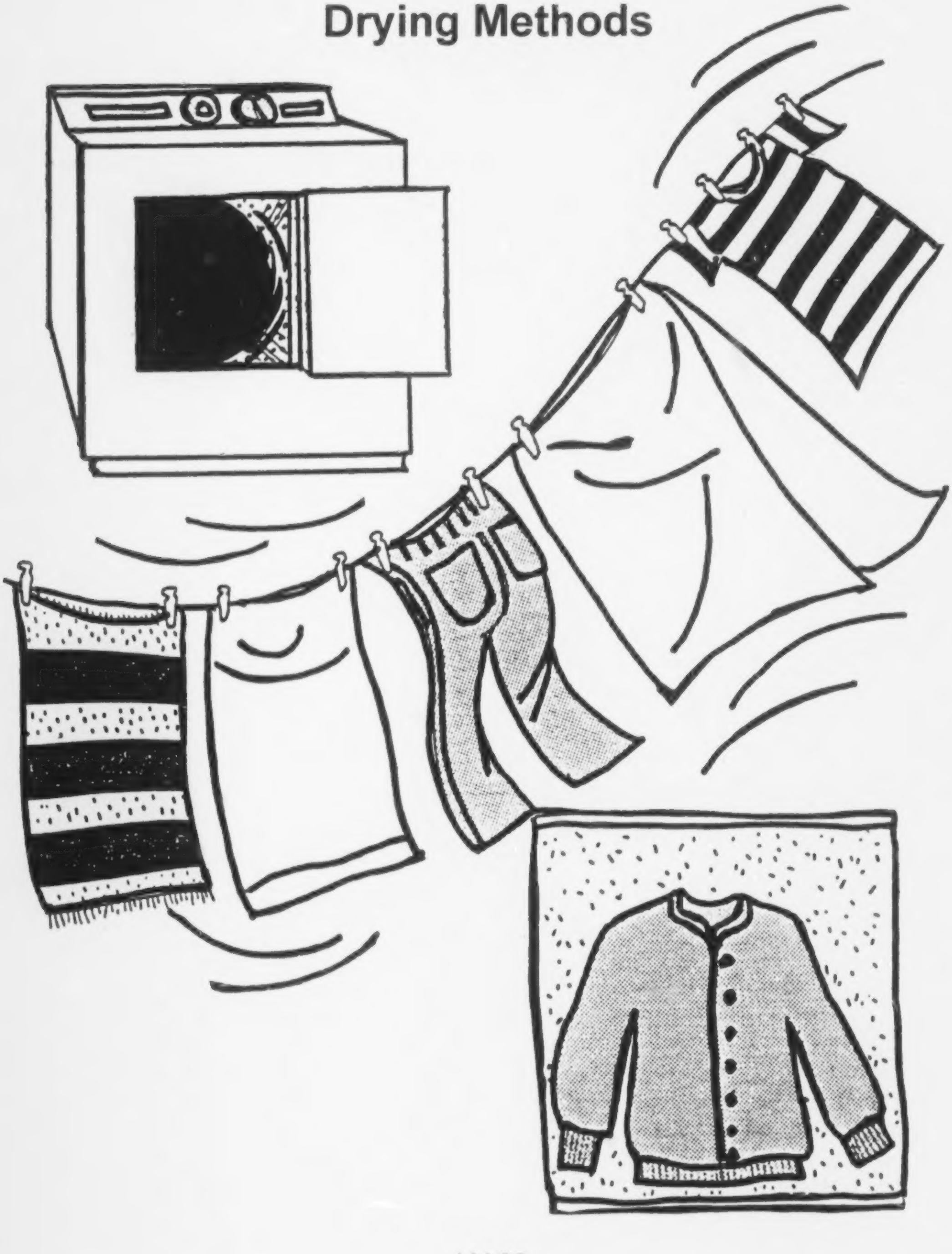
Fabric Softener



Fabric Conditioners



Drying Methods



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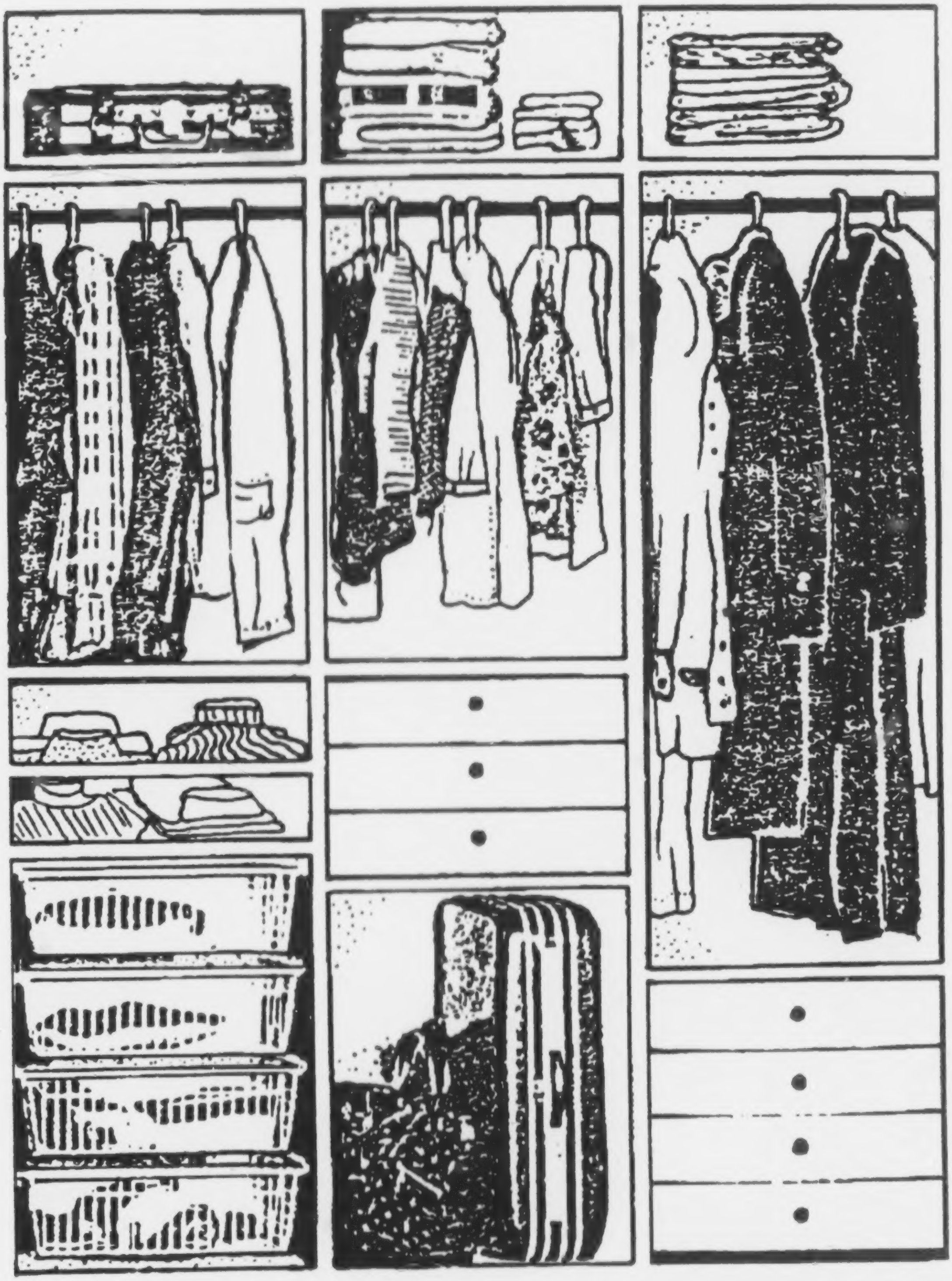
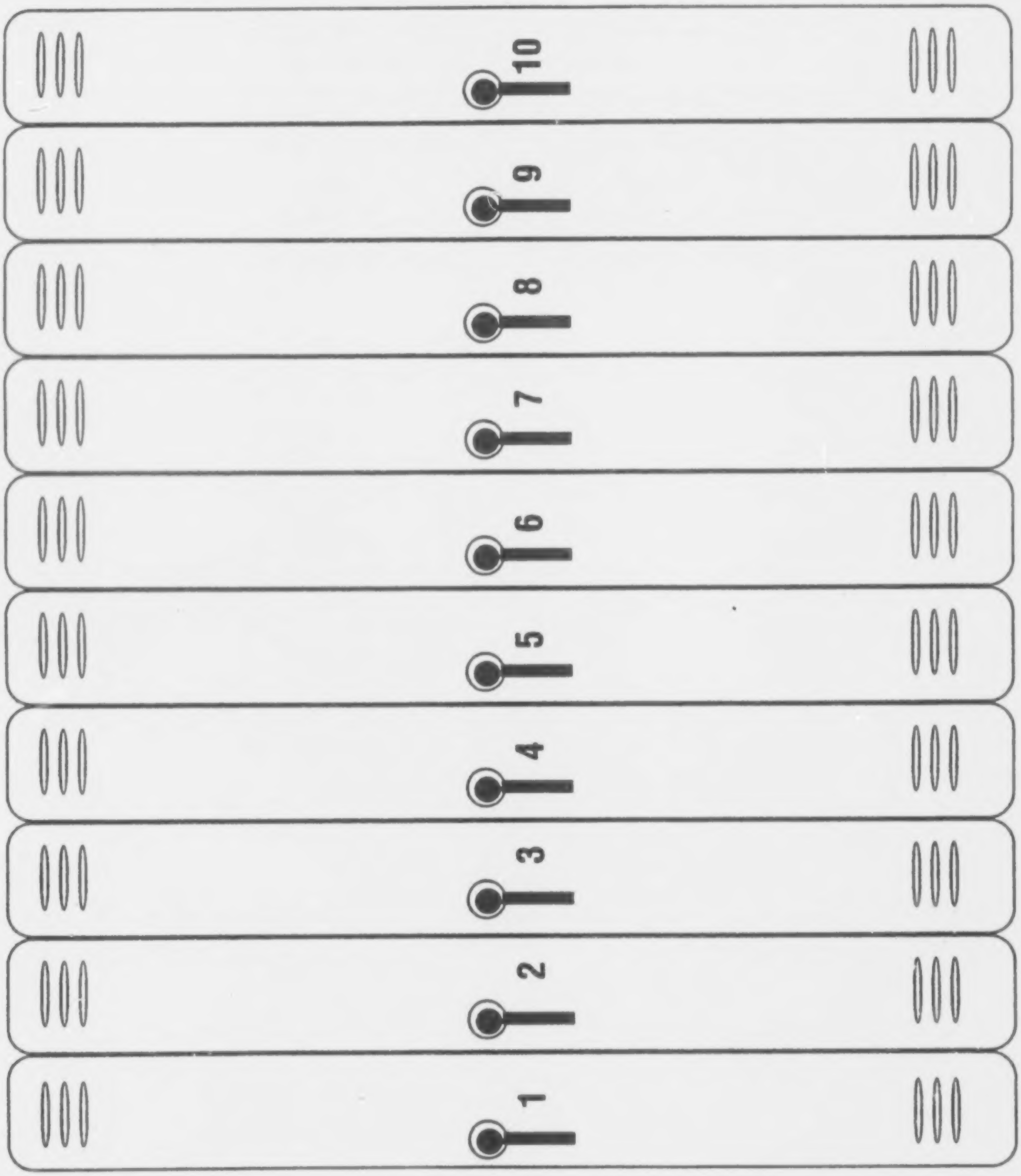


BEST COPY AVAILABLE

Name ______________________________ Period ________ Date _________________

LAUNDRY LOCKERS


10
9
8
7
6
5
4
3
2
1

Name ____________ Period ______ Date ______

LAUNDRY LAYOUT

	WHITES		LIGHTS	BRIGHTS	DARKS	PERMANENT PRESS	LINENS	VERY DIRTY	WOOLENS/ DELICATES
	ABSORB.	P/PRESS							
PRESOAK/ TREAT									
WASH WATER TEMPERATURE									
RINSE WATER TEMPERATURE									
DETERGENT TYPE									
BLEACH									
AGITATION CYCLE									
FABRIC SOFTENER OR CONDITIONER									
DRYER TEMPERATURE									

Name ________ Period ____ Date ________

LAUNDRY LAYOUT

	WHITES		LIGHTS	BRIGHTS	DARKS	PERMANENT PRESS	LINENS	VERY DIRTY	WOOLENS/ DELICATES
	ABSORB.	P/PRESS							
PRESOAK/ TREAT	ONLY AS NEEDED						YES		
WASH WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD/ WARM	COLD
RINSE WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD
DETERGENT TYPE	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	HEAVY DUTY	GENTLE
BLEACH	YES	NO	MAYBE	NO	NO	NO	MAYBE	MAYBE	NEVER
AGITATION CYCLE	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	GENTLE
FABRIC SOFTENER OR CONDITIONER	SOFTENER	CONDITIONER	DEPENDS ON CONTENTS			CONDITIONER	SOFTENER	NOT NECESSARY	NEITHER
DRYER TEMPERATURE	WARM	WARM	WARM	WARM	WARM	WARM	WARM	WARM	AIR ONLY

CARE LABELING LAWS

The Federal Trade Commission Regulation, titled Care Labeling of Textile Wearing Apparel, has been in effect since July 1972; amended July 1997. This rule requires that most apparel items have care labels permanently attached. These labels must be made so they remain legible for the reasonable life of the garment.

The care label, an overwrap on packaged garments, or a securely affixed hang tag must be readily accessible to the consumer at the point of sale. If an overwrap or hang tag is used, it can include more complete information, but should not conflict with the permanently affixed care label.

There are a few articles that may be exempted from these regulations. They are:

1. Articles whose utility or appearance would be substantially impaired by attachment of a permanent label.
   For example: a very sheer blouse.

2. Articles sold at retail for $3 or less which are completely washable under normal and foreseeable circumstances.
   For example: white cotton underwear.

Retailers who sell fabrics over the counter for home sewing must supply care labels to consumers. It is hoped that consumers will accept the responsibility of requesting these labels and attaching them to the garments they sew.

The Federal Trade Commission has proposed a new rule to extend the Care Labeling rule to require that manufacturers provide retailers with care instructions for consumers who purchase carpets and rugs, or yarn for home use.

This same proposed Care Labeling rule would require that care labels be attached permanently to the following items:

suede and leather wearing apparel
upholstered furniture
draperies
sheets and bedspreads
tablecloths
towels
slipcovers

Name______________________________ Period________ Date____________

HOW DO I TAKE CARE OF IT?

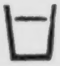
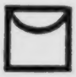
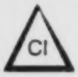
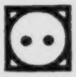
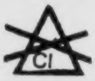
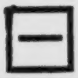
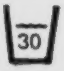
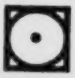
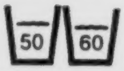
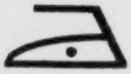
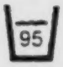
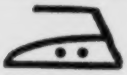
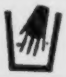
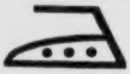
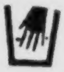
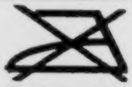
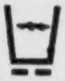
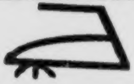
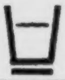
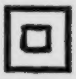
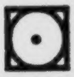
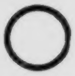
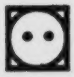
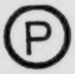
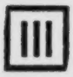
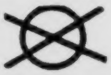
Directions: Knowing what the care label on a garment means is being a smart consumer. Add the correct symbols for the following care labels.

If the label says:	The care symbol is:	If the label says:	The care symbol is:
Machine Wash		Line Dry	
Chlorine Bleach Okay		Tumble Dry/High Heat	
No Chlorine Bleach		Dry Flat	
Cold Wash/Cold Rinse		Tumble Dry/Low Heat	
Warm Wash/Warm Rinse		Cool Iron	
Hot Wash/Hot Rinse		Warm Iron	
Hand Wash/No Spin		Hot Iron	
Wash Separately		Do Not Iron	
Delicate/Gentle Cycle		Steam Iron	
Permanent Press Cycle		Block Dry	
Tumble Dry/Low Heat		Dry Clean Only	
Tumble Dry/High Heat		Professional Dry Clean	
Drip Dry		No Dry Clean	

Name________________________ Period________ Date____________

HOW DO I TAKE CARE OF IT?

Directions: Knowing what the care label on a garment means is being a smart consumer. Add the correct symbols for the following care labels.

If the label says:	The care symbol is:	If the label says:	The care symbol is:
Machine Wash		Line Dry	
Chlorine Bleach Okay		Tumble Dry/High Heat	
No Chlorine Bleach		Dry Flat	
Cold Wash/Cold Rinse		Tumble Dry/Low Heat	
Warm Wash/Warm Rinse		Cool Iron	
Hot Wash/Hot Rinse		Warm Iron	
Hand Wash/No Spin		Hot Iron	
Wash Separately		Do Not Iron	
Delicate/Gentle Cycle		Steam Iron	
Permanent Press Cycle		Block Dry	
Tumble Dry/Low Heat		Dry Clean Only	
Tumble Dry/High Heat		Professional Dry Clean	
Drip Dry		No Dry Clean	

Name____________________________ Period________ Date____________

SOME INTERNATIONAL CARE LABELS

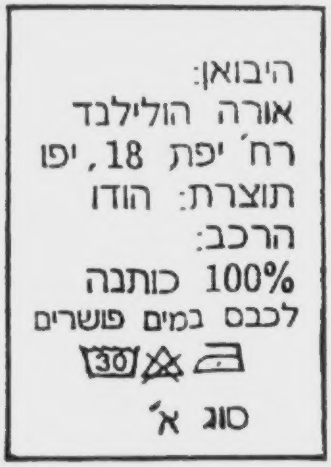
Directions: Find the international symbols on these labels written in foreign languages. What is the appropriate care for each item?

1. A scarf from Israel
Language: Hebrew

Care: ____________________

____

____


היבואן:
אורה הולילנד
רח׳ יפת 18, יפו
תוצרת: הודו
הרכב:
100% כותנה
לכבס במים פושרים

סוג א׳

2. A shirt from Brazil
Language: Portuguese

Care: ____________________

____

____

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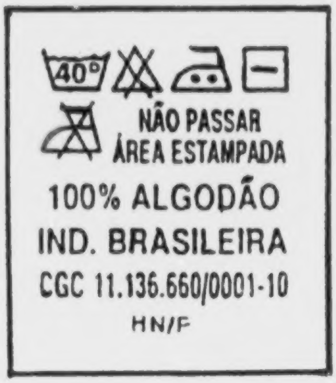

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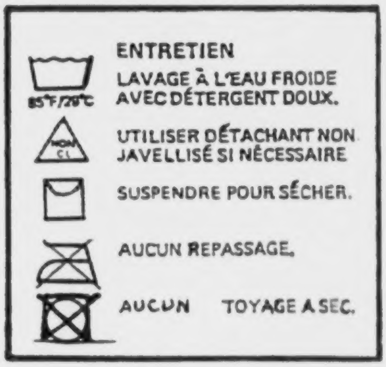
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AUCUN TOYAGE A SEC.

STAIN REMOVAL CHART

- Always remove a stain **before** laundering a garment or item because hot water and heat can "set" a stain, making it very difficult to remove.
- For stubborn stains, try a presoak or prewash spray.
- When using a chemical stain remover, always pretest it on a nonvisible part of the garment or item.
- For nonwashable fabrics, identify the stain for the dry cleaner.

A few of the stains that may be encountered by the average person are listed here.

BLOOD	Soak in cold water as soon as possible for 30 minutes or longer. Rub detergent to stain and launder. If yellow stain remains, soak with bleach and relaunder.
CHEWING GUM, CANDLE WAX	Harden gum or wax by placing them in freezer or rubbing with an ice cube. Scrape off as much as possible with a dull knife or fingernail. For wax, place stained area between paper towels and press with warm iron. If stain remains, sponge fabric with cleaning fluid. Launder.
CHOCOLATE	Scrape off chocolate. Soak in cool or lukewarm water. Apply detergent to area and launder. If any stain remains, bleach and relaunder.
COSMETICS	Rub detergent into area and launder. If stain is stubborn, sponge fabric with cleaning fluid.
GRASS, FOLIAGE	Rub detergent into area and launder, using hottest water as possible for fabric. If stain remains, bleach and relaunder.
GREASE, OIL	Scrape off as much as possible or blot with paper toweling. Rub detergent into area and launder. For grimy grease, place stain between paper toweling and press with warm iron. If necessary, sponge fabric with cleaning fluid and launder, using plenty of detergent.
INK, BALL-POINT PEN	Spray lightly with hair spray or sponge with rubbing alcohol. Leave on for a few minutes and blot off as much as possible. Repeat, if necessary. Rub in detergent and launder.
NAIL POLISH	Sponge with nail polish remover (do not use acetone on acetate fabric) or cleaning fluid. Launder.
PAINT, VARNISH	Treat immediately. For latex paint, saturate fabric with warm water and launder. For oil-base paint, saturate fabric with paint solvent, such as turpentine, and rinse with cool water. Launder.
PERSPIRATION	Soak in warm water with presoak product, or sponge with ammonia. For old stain, sponge with white vinegar and rinse. Rub detergent into stain and wash in the hottest water possible for fabric.
SOFT DRINKS	Sponge or soak in cool water, and launder.

Source: Clothing, Glencoe Division of MacMillan-McGraw Hill.

Name________________________ Period________ Date______________

STAIN REMOVAL SAVVY

Directions: Complete the following as the information is provided.

Before attempting to remove any stain, two things should be determined:

1.________________________ 2. ________________________

A.____________________ A.____________________

B.____________________ B.____________________

If the stain is water-soluble and the garment is washable, what should you do?

A.________________________ B. ________________________

C.________________________ D.________________________

If the stain is oil-based and the garment is washable, what should you do?

A.________________________ B.________________________

C.______________________ D.________________________

If the stain is water-soluble and the garment is dry cleanable, what should you do?

A.________________________ B.________________________

C.________________________ D.________________________

If the stain is oil-based and the garment is dry cleanable, what should you do?

A.________________________ B.________________________

C.________________________

__________ stains are much easier to remove than __________ stains that have been allowed to sit for some time.

All stains are permanently set by __________ of any kind.

If the source of the stain is unknown and the garment is valuable, for maximum precaution the article should be ______________________________ for professional care.

Some stains that are almost impossible to remove by any method are:

______________ ______________ ______________

______________ ______________ ______________

To remove stains from vinyl fabrics: ________________________

____

Name________________________________ Period________ Date_______________

STAIN REMOVAL SAVVY

Directions: Complete the following as the information is provided.

Before attempting to remove any stain, two things must be determined:
1.___THE TYPE OF STAIN______________ 2. ____CARE OF THE FABRIC_____
A.__WATER-SOLUBLE__________ A.___WASHABLE_______________
B.__OIL-BASED________________ B.___DRY CLEANABLE___________
If the stain is water-soluble and the garment is washable, what should you do?
A.___PLACE IN COLD WATER_______ B.APPLY CONCENTRATED DETERGENT
C.___ALLOW TO SIT AWHILE________ D._WASH NORMALLY______________
If the stain is oil-based and the garment is washable, what should you do?
A.__APPLY CLEANING FLUID; LET DRY__ B.__REPEAT IF NECESSARY______
C._SOAK IN COLD WATER AND DETERGENT D.__WASH NORMALLY_________
If the stain is water-soluble and the garment is dry cleanable, what should you do?
A._APPLY COLD WATER WITH A CLOTH_ B.__PRESS VERY GENTLY__________
C._ALLOW TO DRY___________________ D.__SEND TO CLEANERS__________
If the stain is oil-based and the garment is dry cleanable, what should you do?
A.__APPLY CLEANING FLUID; LET DRY_ B.__REPEAT IF NECESSARY________
C.__SEND TO CLEANERS______________

__FRESH_____ stains are much easier to remove than ___OLD_____ stains that have been allowed to sit for some time.

All stains are permanently set by __HEAT____ of any kind.

If the source of the stain is unknown and the garment is valuable, for maximum precaution the article should be __TAKEN TO THE DRY CLEANERS______________ for professional care.

Some stains that are almost impossible to remove by any method are:
FINGERNAIL POLISH ___SHOE POLISH_____ ___PAINT______________
___TAR_____________ __PERMANENT MARKER__ __GRAPE/BERRY JUICE__

To remove stains from vinyl fabrics: _WIPE WITH WARM WATER AND DETERGENT;_ __ AVOID CLEANING FLUIDS; REMOVE BALL-POINT PEN IMMEDIATELY_________

LAUNDRY LOTTO

Directions: There are four to six players per game.
Each player has a Laundry Lotto Board.
Dirty Laundry Cards are kept in a separate stack.
Laundry Quandry Cards are kept in a separate stack.
Laundry Lotto Cards are mixed together, shuffled, and stacked.

1. Each player is dealt eight (8) Laundry Lotto Cards; remaining cards are placed face down for drawing.
2. Each player draws one (1) Dirty Laundry Card and plays to it.
   or
   Each group draws one (1) Dirty Laundry Card and all play to it.
3. Each player places all of his/her Laundry Lotto Cards that are correct for the Dirty Laundry item on his/her Laundry Lotto Board.
4. Each player draws one (1) Laundry Lotto Card from the player to his/her left;
   place new cards on Laundry Lotto Board if correct.
5. All players draw one (1) card from the Laundry Lotto Card stack;
   place new cards on Laundry Lotto Board if correct.
6. Repeat last two steps until one player "Lotto's" (i.e., his/her Laundry Lotto Board is filled). [To "Lotto," the player must have a Laundry Lotto Card in each space.]
7. Check the Lotto Key for accuracy; if all is correct, players clear Laundry Lotto Boards and start a new game. If there is an error, continue playing until a player "Lottos" with everything correct.
8. The winner of each game is eligible for a Laundry Quandry bonus question for a double reward (Laundry Licks, Laundry Lollipops, Laundry Lemons, or whatever). The winner can choose whether or not to do a Laundry Quandry. If the winner answers the Laundry Quandry question correctly, the reward is double. If the winner does not answer the question correctly, he/she loses both rewards.

LOTTO

CARE	SORT	WATER	CYCLE	CHOICE	WATER	SOFT/COND	TEMP
PREWASH	LOAD	WASH	AGITATION	BLEACH	RINSE	FABRIC	DRYER

LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

DIRTY
LAUNDRY

NO. 1 WHITE COTTON SWEAT SOCKS	NO. 2 STAINED LIGHT BLUE COTTON SWEATER	NO. 3 WHITE NYLON UNDERWEAR
NO. 4 NAVY BLUE ACRYLIC SOCKS	NO. 5 RED COTTON TOWELS	NO. 6 PASTEL PRINT COTTON DRESS
NO. 7 TORN TAN COTTON-POLYESTER SHEETS	NO. 8 BRIGHT PINK POLYESTER PAJAMAS	NO. 9 STAINED PURPLE COTTON-POLYESTER T-SHIRT

NO. 10 DINGY WHITE COTTON DISHTOWELS	NO. 11 HOT PINK COTTON BLEND SWEAT SUIT	NO. 12 VERY DIRTY WHITE COTTON BLEND UNDERSHIRTS
NO. 13 PASTEL NYLON UNDERWEAR	NO. 14 BLACK POLYESTER BLEND SLACKS	NO. 15 RED COTTON NIGHTGOWN
NO. 16 STAINED DARK BLUE POLYESTER DRESS	NO. 17 BRIGHTLY COLORED COTTON-POLYESTER SHEETS	NO. 18 TORN BROWN COTTON-POLYESTER PAJAMAS

NO. 19 DARK GREEN COTTON PANTS	NO. 20 BRIGHT BLUE COTTON-POLYESTER SHIRT	NO. 21 NAVY COTTON DENIM JEANS
NO. 22 RED COTTON BLEND SOCKS	NO. 23 YELLOW COTTON TOWELS	NO. 24 DARK HEAVILY SOILED WORK CLOTHES
NO. 25 RED NON-COLORFAST COTTON SWEATER	NO. 26 GRAY WOOL SWEATER	NO. 27 TORN LIGHT BLUE FLANNEL NIGHTGOWN

	NO. 1	NO. 2	NO. 3	NO. 4	NO. 5	NO. 6	NO. 7	NO. 8	NO. 9
PRESOAK/ TREAT		PRESPOT STAINS					MEND TEAR		PRESPOT STAINS
LAUNDRY LOAD	WHITES COTTONS	LIGHT COLORS	WHITES P/PRESS	DARK COLORS	LINENS/ BRIGHTS	LIGHT COLORS	LINENS/ LIGHTS	BRIGHT COLORS	DARK COLORS
WASH WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD/ WARM	COLD	COLD/ WARM	COLD	COLD
RINSE WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD
BLEACH	CHLORINE	NONE	NONE	NONE	NONE	NONE	NONE	NONE	NONE
AGITATION CYCLE	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK
FABRIC SOFTENER OR CONDITIONER	SOFTENER	SOFTENER	CONDITIONER	CONDITIONER	SOFTENER	SOFTENER	SOFTENER	CONDITIONER	SOFTENER
DRYER TEMPERATURE	HOT	DRY FLAT	WARM	WARM	WARM	WARM	WARM	WARM	WARM

	NO. 10	NO. 11	NO. 12	NO. 13	NO. 14	NO. 15	NO. 16	NO. 17	NO. 18
PRESOAK/ TREAT	PRESOAK		PRESOAK		POCKETS/ ZIPPERS			PRETREAT STAIN	MEND TEAR
LAUNDRY LOAD	WHITES COTTONS	BRIGHT COLORS	WHITES COTTON	LIGHT COLORS	DARK COLORS	BRIGHT COLORS	DARK COLORS	LINENS/ BRIGHTS	DARK COLORS
WASH WATER TEMPERATURE	COLD/ WARM	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD
RINSE WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD
BLEACH	CHLORINE	NONE	OXYGEN	NONE	NONE	NONE	NONE	NONE	NONE
AGITATION CYCLE	BRISK	BRISK	BRISK	GENTLE	BRISK	BRISK	BRISK	BRISK	BRISK
FABRIC SOFTENER OR CONDITIONER	SOFTENER	SOFTENER	SOFTENER	CONDITIONER	CONDITIONER	SOFTENER	CONDITIONER	SOFTENER	SOFTENER
DRYER TEMPERATURE	WARM	WARM	WARM	WARM	WARM	WARM	WARM	WARM	WARM

	NO. 19	NO. 20	NO. 21	NO. 22	NO. 23	NO. 24	NO. 25	NO. 26	NO. 27
PRESOAK/ TREAT	POCKETS/ ZIPPERS	EMPTY POCKET	POCKETS/ ZIPPERS			PRESOAK			MEND TEAR
LAUNDRY LOAD	DARK COLORS	BRIGHT COLORS	DARK COLORS	BRIGHT COLORS	LINENS/ LIGHTS	VERY DIRTY	WASH SEPARATELY	LIGHT COLORS	LIGHT COLORS
WASH WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD/ WARM	COLD	COLD	COLD	COLD
RINSE WATER TEMPERATURE	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD	COLD
BLEACH	NONE	NONE	NONE	NONE	NONE	NONE	NONE	NONE	NONE
AGITATION CYCLE	BRISK	BRISK	BRISK	BRISK	BRISK	BRISK	GENTLE	GENTLE	BRISK
FABRIC SOFTENER OR CONDITIONER	SOFTENER	SOFTENER	SOFTENER	SOFTENER	SOFTENER	NONE	NONE	NONE	SOFTENER
DRYER TEMPERATURE	WARM	WARM	WARM	WARM	WARM	WARM	WARM	AIR ONLY	WARM

LAUNDRY LOTTERY	LAUNDRY LOTTERY	LAUNDRY LOTTERY
LAUNDRY LOTTERY	LAUNDRY LOTTERY	LAUNDRY LOTTERY
LAUNDRY LOTTERY	LAUNDRY LOTTERY	LAUNDRY LOTTERY

PRETREAT STAINS	CLOSE ZIPPERS	EMPTY POCKETS
MEND TEARS	PRESOAK	NONE REQUIRED
NONE REQUIRED	NONE REQUIRED	NONE REQUIRED

DARK COLORS	WHITES PERMA-PRESS	LINENS
BRIGHT COLORS	DELICATES OR WOOLENS	WHITES COTTON
LIGHT COLORS	VERY DIRTY	HAND WASH OR WASH SEPARATELY

HOT WATER	WARM WATER	COLD WATER
HOT WATER	WARM WATER	COLD WATER
HOT WATER	WARM WATER	COLD WATER

BRISK CYCLE	GENTLE CYCLE	BRISK CYCLE
BRISK CYCLE	GENTLE CYCLE	BRISK CYCLE
BRISK CYCLE	GENTLE CYCLE	BRISK CYCLE

LIQUID CHLORINE BLEACH	DRY OXYGEN BLEACH	NO BLEACH
LIQUID CHLORINE BLEACH	DRY OXYGEN BLEACH	NO BLEACH
NO BLEACH	NO BLEACH	NO BLEACH

FABRIC SOFTENER	FABRIC CONDITIONER	NO SOFTENER OR CONDITIONER
FABRIC SOFTENER	FABRIC CONDITIONER	NO SOFTENER OR CONDITIONER
FABRIC SOFTENER	FABRIC CONDITIONER	NO SOFTENER OR CONDITIONER

HOT DRYER	WARM DRYER	AIR ONLY
HOT DRYER	WARM DRYER	AIR ONLY
DRY FLAT	WARM DRYER	DRY FLAT

LAUNDRY
QUANDRY

LAUNDRY
QUANDRY

LAUNDRY
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QUANDRY

LAUNDRY
QUANDRY

1. Your son got some tar on his best jeans.	2. Your husband got concrete on his khaki pants.	3. Your daughter got permanent marker on her corduroy pants.
4. You put a red sweatshirt in with the whites and everything is pink now.	5. You need to wear your white shirt tomorrow for a school event. It's dirty but there are no other dirty whites.	6. Your mother washed your rayon blouse by mistake and now it is too little.
7. Candle wax dripped on the tablecloth.	8. Your dad spilled catsup on his silk tie.	9. Your daughter spilled fingernail polish on her favorite blouse.

10. Your navy blue soccer shirt was bleached by mistake. Now it is light blue and doesn't match the rest of the team shirts.	11. You have bleach spots on colored towels.	12. Your baby's diapers are badly stained and smelly.
13. Your children have worn holes in the knees of their pants.	14. The top of a blouse pocket is ripped.	15. Your nylon sheers are really dirty. There are children's fingerprints on them.
16. Your white wool sweater has been bleached.	17. Your child has been ill and had an accident in bed. The sheets and mattress pad are a mess.	18. You have lost an irreplaceable button from an expensive dress.

LAUNDRY QUANDRY KEY

1. You'll have to use a strong solvent to thin the tar, but it may leave a stain. After the tar is out, pretreat the stain with concentrated detergent and wash it in cold water.

2. After the concrete has thoroughly dried, it will probably chip off the fabric. You will have to use a sturdy brush to remove the concrete dust, or residue, before washing.

3. The permanent marker will probably not come out. Be creative and cover the marker spots with cute patches or something decorative.

4. Rewash the whites with chlorine bleach before putting them into the dryer. Repeat the procedure, if necessary. It is better to wash them twice, though, than to put too much bleach in the laundry load.

5. To conserve energy, consider washing the shirt by hand and hanging it to dry.

6. Unfortunately, your rayon blouse will never again be the same size. If it's only a little bit smaller, try sending it to the dry cleaners and see if they can help. Otherwise, you will probably have to pass the blouse along to someone smaller than you.

7. After the wax has hardened, peel off as much as possible. Place several folds of paper towels under and over the waxed area and iron it to melt the wax. (The wax will be absorbed by the paper towels.) Use a light solvent to remove the remaining wax.

8. Leave the stain alone and take it to the dry cleaners as soon as possible, identifying the stain for them.

9. Don't automatically apply fingernail polish remover. First, put some remover on an inside seam or hem and see how the fabric reacts. If there doesn't seem to be a problem, apply remover to the stain. If the fabric reacts negatively, you'll have to be creative and find another way to hide the polish. Washing it and/or rubbing it will not do any good.

10. You could try redyeing the shirt with some navy blue dye. If the letters are vinyl or rubber, they won't absorb the dye. However, if the letters are fabric or flocked, they will absorb the dye. So, if possible, remove the letters first. Be sure to wash the shirt by itself at least once before putting it with another load.

LAUNDRY QUANDRY KEY - PAGE 2

11. The bleach spots are there to stay. You could try redyeing the towels, but there will probably still be light spots in the bleached areas. Try to hang the towels so the bleach spots are in the back and be more careful next time.

12. Dissolve some baking soda in warm water. Pour the mixture into the washer filled with cold water. Let the diapers soak in this solution of baking soda and cool water for several hours. Then rinse them thoroughly and launder as usual. If the odor persists, add some white distilled vinegar to the rinse water.

13. Cover the holes with denim patches, stitching all around the patch. Cut the torn area out from the back of the patch. Be creative and cut the patches in fun shapes and use brightly colored thread to sew them on. Decorate pocket edges to match the patches.

14. Before the shirt is washed, restitch the top of the pocket so the rip doesn't get any bigger during the laundry process.

15. Pretreat heavily soiled areas with concentrated detergent. Wash the sheers in cold water and allow them to spin dry. Do not place them in the dryer. Rehang them immediately (while damp) and let them dry in place.

16. Sorry, but chlorine bleach and wool are not compatible. Your sweater is probably very stiff and, unfortunately, that's the way it will stay. You'll just have to replace the sweater.

17. Wash the bedding in cold water as usual, but add a little chlorine bleach to the wash water to disinfect it.

18. Remove the most inconspicuous button possible and replace it with a button that is the same size and color; maybe there's one at the waist under a belt. Or you could remove a button at the neckline and wear a pin there. Look inside the dress to be sure there aren't extra buttons sewn in.

LAUNDRY JEOPARDY

Make up a set of 5-inch by 8-inch index cards with the points on one side and the questions on the other side. Use a different color for each category. Divide the class into three groups. Choose a team captain to give the answers. Each group will need some type of buzzer or clerk's bell. A referee will decide which buzzer went off first. The teacher will judge for the correct answer. The team with the most points gets some type of reward.

The game board categories are:
- CARE LABELS
- SORTING
- STAIN REMOVAL
- LAUNDRY PROCEDURES
- DRYING AND STORING

Additional questions can be added to any category, and/or additional categories could be added, such as ironing/pressing, clothing repairs, and dry cleaning.

CARE LABELS	SORTING	STAIN REMOVAL	LAUNDRY PROCEDURES	DRYING/ STORING
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

LAUNDRY JEOPARDY - PAGE 2

QUESTIONS FOR CARE LABELS: (Many of these questions are pictures of the international care symbols.)

1. This symbol means... (picture=symbol for warm wash)
   What is warm wash?

2. The cleaning guidelines attached to the clothing.
   What is a care label?

3. Box with below 30º (picture)
   What is cold water wash?

4. This symbol means... (picture=symbol for delicate wash)
   What is delicate wash?

5. Clothes should be hung to dry to avoid the problem.
   What is shrinkage?

6. Best way to prevent shrinkage and damage when caring for clothes.
   What is read the care label?

7. Doing this will keep clothing the right size, the original color, and save money.
   What is reading the labels? and/or What is washing in cold water?

8. The first step in the laundry lockers.
   What is Read the Care Label?

9. This symbol means...(picture=iron with 3 dots)
   What is iron on high heat?

10. This symbol means...(picture=symbol for hang dry)
    What is hang dry?

11. Reading this before doing the laundry will keep your clothes in better condition.
    What is the care label?

12. This symbol means...(picture=symbol for NO chlorine bleach)
    What is no bleach?

LAUNDRY JEOPARDY - PAGE 3

QUESTIONS FOR SORTING:

1. To separate dirty clothes by color groups.
   What is sorting?

2. Sorting of your clothes is done by these two criteria.
   What is color and fabric?

3. The color fading you get when you wash whites and reds together.
   What is pink?

4. These should never be washed with dark colors.
   What are whites?

5. The four basic color groups for sorting laundry.
   What are whites, lights, brights, and darks?

6. An additional classification which may be used to separate laundry loads.
   What is types of fabric?

7. What you do before placing dirty clothes into the washer.
   What is sorting? (could be prewash care)

8. Poor sorting does this to the laundry.
   What is ruins clothes?

9. This color is the most likely to fade when washed.
   What is red?

10. The color that always needs to be separated from the rest because other colors fade onto it.
    What is white?

11. This should be done before putting clothing into the washer.
    What is emptying pockets? and/or What is closing zippers?

12. Rips or tears in clothing should be mended at this time.
    What is before laundering?

LAUNDRY JEOPARDY - PAGE 4

QUESTIONS FOR STAIN REMOVAL:

1. The stain lifter in detergents.
   What are enzymes?

2. A product used to remove an oil-based paint stain.
   What is paint thinner?

3. This can be used to remove extra dirty spots before washing.
   What is a pretreatment stain remover?

4. A good product to use on a stain that will not be washed for a few days.
   What is a stain stick?

5. This can be used to remove gum from clothes.
   What is ice or peanut butter?

6. The treatment for removing blood stains.
   What is soak/wash in cold water?

7. The product used to remove grease stains from cotton fabrics.
   What is dish soap?

8. The product used for organic stains such as body waste.
   What are enzymes?

9. Don't do this if a spot does not come out during the wash cycle.
   What is put it in the dryer?

10. Put a paper towel on both sides of stained fabric, apply heat with an iron, and then treat with a stain remover.
    What is the technique used to remove candle wax or crayon?

11. An inexpensive and effective stain remover can be made by mixing this product with water to form a paste.
    What is laundry detergent?

12. This should be done before laundering so a stain won't set.
    What is pretreatment?

13. The best time to treat stains.
    What is immediately or as quickly as possible?

14. This product is used only on white cotton to remove stains.
    What is chlorine bleach?

LAUNDRY JEOPARDY - PAGE 5

QUESTIONS FOR LAUNDRY PROCEDURES:

1. The wash cycle with the least amount of agitation.
   What is delicate or gentle?

2. The most common fabric to shrink.
   What is 100% cotton?

3. This product comes in two forms. One is used in the washer, the other is made for the dryer.
   What is fabric softener?

4. The correct water temperature to use when you are in doubt.
   What is cold water?

5. The main product used to clean clothes.
   What is detergent?

6. This cycle is used to remove excess water from clothes.
   What is the spin cycle?

7. This product should not be used when washing colored clothes.
   What is chlorine bleach?

8. The best way to wash delicate clothes.
   What is hand wash?

9. The safest temperature to use for washing all clothes.
   What is cold water?

10. The water temperature recommended for colored clothes.
    What is cold water?

11. This ingredient makes the water wetter and suspends the dirt.
    What is surfactant?

12. This water temperature causes clothes to fade, shrink, and sets stains.
    What is hot water?

13. A washing machine action never used on sweaters.
    What is the spin cycle?

14. The process of using chemicals to clean clothes that cannot be washed.
    What is dry clean?

LAUNDRY JEOPARDY - PAGE 6

QUESTIONS FOR DRYING AND STORING:

1. The procedure for drying when dryer use is not recommended.
   What is line dry or dry flat?
2. The procedure for preventing wrinkles when the drying cycle is completed.
   What is hang/fold clothes immediately?
3. An example of clothes that need to be line dried.
   What is 100% cotton clothing that has not been preshrunk?
4. A drying error that causes fibers to stretch.
   What is hang dry when it says dry flat?
5. This causes clothing to shrink and fade.
   What is a hot dryer?
6. This causes stains to set.
   What is any form of heat?
7. This causes static electricity to build up during the drying process.
   What is leaving clothes in the dryer too long?
8. This retains the garment shape and prevents wrinkling after drying.
   What is the use of proper hangers and folding techniques?
9. The last step in the laundry process.
   What is drying and storing?
10. A heat sensitive fiber, often used to make sweaters, that should never be put in the dryer.
    What is wool?
11. A piece of equipment used to remove wrinkles from fabric.
    What is an iron?

LAUNDRY JEOPARDY - PAGE 7

CARE LABELS

SORTING

LAUNDRY JEOPARDY - PAGE 8

STAIN REMOVAL

LAUNDRY PROCEDURES

LAUNDRY JEOPARDY - PAGE 9

DRYING/
STORING

100

LAUNDRY JEOPARDY - PAGE 10

200

300

LAUNDRY JEOPARDY - PAGE 11

400

500

LAUNDRY LOG

Name ______________________________ Period ________ Date ______________

Directions: Describe each load you wash briefly in the space provided, along with the care selected for each of the categories on the left.

DESCRIPTION	LOAD ONE	LOAD TWO	LOAD THREE	LOAD FOUR	LOAD FIVE	EXTRA CREDIT
PREWASH TREATMENT						
WASH WATER TEMPERATURE						
RINSE WATER TEMPERATURE						
DETERGENT TYPE						
BLEACH						
AGITATION CYCLE						
FABRIC SOFTENER OR CONDITIONER						
DRYER TEMPERATURE						

Name ______________________________ Period _______ Date ________________

LAUNDRY APPLIANCE OPTIONS

Directions: Shop for a washer and dryer and choose the make and model that would best suit your needs and your budget. Compare appliances at a minimum of three (3) different stores or brands. List all of the features included on the appliances and the terms of the warranty. If you would be purchasing on credit, add the interest fees to the price of the appliances. Identify which appliances you would buy and explain why. **Note:** You will need three (3) copies of this sheet—one for each store or brand compared.

Appliances No.__:	Washer	Dryer
Features:	____________________	____________________
	____________________	____________________
	____________________	____________________
	____________________	____________________
	____________________	____________________
	____________________	____________________
	____________________	____________________
Warranty:	____________________	____________________
	____________________	____________________
	____________________	____________________
	____________________	____________________
Price:	____________________	____________________
Interest:	____________________	____________________
Total price:	____________________	____________________

What did you like best about this set? ______________________________

What did you like least about this set? ______________________________

Is this the set you would buy? ____________

Why? or Why not? ______________________________

DYNAMICS OF CLOTHING I

UNIT V: *CLOTHING CARE AND MAINTENANCE*

TOPIC B: DRY CLEANING, PRESSING, REPAIRS

OBJECTIVE: Students will be able to use dry cleaning services in a responsible manner, use proper pressing techniques, and make necessary repairs on articles of clothing.

CONCEPT: Having the skills to extend the life of a garment through proper care and repair can save many dollars over the course of a lifetime. It is important for the students to know how to make simple repairs and understand the savings that can be derived therefrom.

COMPETENCIES:

1. Explain the necessity and benefits of dry cleaning for some fabrics.
2. Demonstrate the use of proper pressing techniques and commonly used pressing equipment.
3. Itemize common types of clothing repairs (e.g., replace zippers, repair pockets, replace buttons, stitch broken seams, resew hem, etc.).
4. Apply a variety of clothing repair techniques.

	ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1.	Dry Cleaning Data	None
2.	More Pressing Matters	Copies of student activity guide (I-V-82) Ironing/pressing equipment Demonstration articles
3.	Rips, Zips, and Repairs	Garments with some common types of clothing repairs needed Creative examples of extending the life of a garment

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ACTIVITIES/OPTIONS

Option 1: **Dry Cleaning Data**

Using the teacher background information provided, discuss the importance of using professional dry cleaning services to maintain the crisp, sharp look of new clothing. Point out some reasons for using dry cleaning services, and some of the services provided by dry cleaners, such as mending, alterations, zipper replacement, spot removal, etc. Expensive, professional clothing generally needs to be maintained with dry cleaning. Some fabrics, such as wools, silks, linens, and rayons, require dry cleaning. Discuss the expense of dry cleaning and the necessity of taking that into consideration when purchasing new items for the wardrobe.

Option 2: **More Pressing Matters**

Refer to the resources for Pressing Matters, Unit IV Topic A, Option 13. Some of those resources can also be used and/or reviewed in this option.

Using the teacher background information provided, MORE PRESSING MATTERS, and the corresponding student activity guide, demonstrate some practical ironing and pressing techniques and the use of various types of pressing equipment. In this option, the focus should be on ironing and pressing in the home as well as in the clothing construction lab.

Option 3: **Rips, Zips, and Repairs**

Identify some of the most common types of repairs that are necessary for clothing, such as:

- Restitch ripped seams
- Fix pockets
- Replace pockets
- Replace or resew buttons
- Restitch hem
- Repair tears
- Patch knees
- Replace or repair zippers
- Reinforce front facings for buttons

Discuss some things one can do to lengthen the life of a garment with minor alterations and creative additions.

Assign the students to complete three (3) different types of clothing repairs for members of their family. Have them list the repairs made, the techniques used, and the results of their work.

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ASSESSMENT/EVALUATION QUESTIONS

1. Explain the necessity and benefits of dry cleaning for some fabrics.

1. One advantage of dry cleaning is that it eliminates the possibility of shrinkage.
   A.* True
   B. False

2. Some fabrics can be damaged by water and look better when dry cleaned. Some of them are:
   A. Wool, silk, polyester, and cotton
   B.* Wool, silk, linen, and rayon
   C. Polyester, cotton, linen, and rayon

3. Some services provided by dry cleaners are:
   - Stain removal
   - Minor repairs
   - Button replacement
   - Steam pressing
   - Protective packaging
   - Restoring finishes

4. Dry cleaners can generally remove any kind of stain on any fabric.
   A. True
   B.* False

2. Demonstrate the use of proper pressing techniques and commonly used pressing equipment.

1. Ironing is:
   A. An up-and-down motion with the iron on the fabric
   B.* A back-and-forth sliding motion with the iron across the fabric

2. Pressing is:
   A.* An up-and-down motion with the iron on the fabric
   B. A back-and-forth sliding motion with the iron across the fabric

3. When pressing wool, one should always:
   A. Press on the right side of the fabric
   B. Place iron directly on the fabric
   C.* Use a wet press cloth between the iron and the fabric

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ASSESSMENT/EVALUATION QUESTIONS

4. Adding moisture when pressing using steam, spray, or a wet press cloth protects the fibers from heat damage.
   A.* True
   B. False

5. How will you know when the iron temperature is hot enough?
   • wrinkles will be removed or fabric stays in place

6. If you are not sure of the fabric content when pressing:
   A. Start with the iron on a high temperature setting
   B. Start with the iron on a low temperature setting
   C. Use a press cloth to protect the fibers
   D.* Both B and C answers are correct

7. Starch should be used on:
   A.* Natural fibers
   B. Synthetic fibers
   C. Either of the above

8. Fabric finish should be used on:
   A. Natural fibers
   B. Synthetic fibers
   C.* Either of the above

9. Some basic principles of ironing or pressing are: (check all that are correct)
   A.* Iron with the grain of the fabric
   B.* Press or iron the small areas first, the large areas last
   C.* Move the already ironed surfaces away from you as you continue pressing or ironing
   D.* Press dark clothes on the wrong side or with a press cloth
   E. Do your pressing first, ironing last

10. Needleboards are used to press:
    A. Wool, polyester, and denim
    B. Nylon tricot, taffeta, and velvet
    C.* Velvet, velveteen, and terrycloth

11. If a person didn't have a needleboard at home and needed to press something with a deep pile, what else could he/she use?
    • a thick terrycloth towel
    • a piece of the same fabric that is leftover

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ASSESSMENT/EVALUATION QUESTIONS

12. A pressing ham is used to:
    A.* Provide curvature in the garment like the body
    B. Provide a hard surface to press on
    C. Give the iron something to eat

13. A press cloth should be:
    A. 100% cotton with a rough, soft surface
    B.* 100% cotton with a smooth, soft surface
    C. A cotton/polyester blend with a soft surface

14. Pressing and ironing can generally be eliminated by:
    (Mark as many answers as are correct.)
    A. Going to the laundry frequently
    B.* Hanging or folding clothes while warm from the dryer
    C.* Using fabric softener or conditioner
    D.* Using correct laundry methods

3. Itemize common types of clothing repairs (e.g., replace zippers, repair pockets, replace buttons, stitch broken seams, resew hem, etc.).

1. List five (5) of the most common types of clothing repairs.
    - Restitch ripped seams
    - Fix pockets
    - Replace pockets
    - Replace or resew buttons
    - Restitch hem
    - Repair tears
    - Patch knees
    - Replace or repair zippers
    - Reinforce front facings for buttons

DRY CLEANING DATA

There is no real mystery about dry cleaning. While something of a misnomer, dry cleaning is simply the use of chemical fluids to remove soils and stains from fabric. It is called "dry cleaning" because the fluids contain little or no water and do not penetrate the fibers as water does.

Dry cleaning fluids actually dissolve grease and oil and remove them from the garment. This cannot be accomplished by water alone. Natural fibers, such as wools and silks, can shrink, distort, and lose color when washed in water, but will dry clean beautifully. Synthetic fibers, such as polyester, also respond well to dry cleaning. These fibers can retain oily stains after washing, but dry cleaning will remove them.

A dry cleaning machine looks like a very large front-loading home washer. It uses similar mechanical action to loosen embedded dirt. At the same time, the solvent is filtered continuously to ensure its clarity.

Technology today permits dry cleaners to clean clothes in an environmentally safe manner. Cleaning fluids and vapors are contained inside the cleaning machines.

HISTORY

There are many stories about the origin of dry cleaning. Presumably, dry cleaning was discovered when a petroleum-type fluid accidentally spilled on a greasy fabric. It quickly evaporated and miraculously removed the stains. The firm of Jolly Belin, which operated in Paris in the 1940s, is credited as the first dry cleaning plant. In the early days, "garment scourers and dyers" found several fluids that could be used as dry cleaning solvent, including camphene, benzene, kerosene, and gasoline.

These solvents are dangerously flammable, so dry cleaning was a hazardous business until the 1926 introduction of Stoddard solvent, the first petroleum solvent produced specifically for dry cleaning. This solvent does not ignite readily and has the added advantage of being free of odor and impurities.

Perchloroethylene (per-chlor-o-ethyl-ene), a non-flammable fluid, was introduced in the 1930s and is used today in a great majority of dry cleaning plants. In the 1960s, fluorocarbon solvent was introduced for cleaning. However, it is now nearly phased out due to suggested ozone depletion. Few such solvents are used today.

CLEANERS CANNOT

1. Remove some stains. The nature and age of the stain and the fabric's color and construction sometimes make stains impossible to remove without damaging the garment.

2. Prevent some colors from bleeding or facing. If the manufacturer does not thoroughly test the dyes for colorfastness in both solvent and water, some color may be lost during dry cleaning or stain removal.

DRY CLEANING DATA - PAGE 2

3. Prevent excessive shrinkage in dry cleaning. When fabrics shrink in controlled dry cleaning systems, it is because the manufacturer failed to adequately preshrink all component parts before the garment was constructed.

4. Reverse worn or torn areas caused by wear. In some cases, small rips or holes can be rewoven, but this type of damage is the consumer's responsibility.

5. Prevent or correct holes caused by insects or acid spillage. Such holes may not appear before dry cleaning, but they result from a previous weakening of the fibers.

6. Correct obvious shine. Shine on fabrics is caused by excessive heat and pressure used in home pressing.

7. Correct the results of poor home spot removal. Home procedures, such as excessive rubbing of delicate fabrics or failure to rinse spotting chemicals from the fabric, can cause permanent damage.

MORE THAN JUST CLEANING

Professional dry cleaning is much more that just cleaning. It is many different operations, all performed by skilled people with the goal of giving your garments that "like new" appearance. Their procedures include:

1. Checking the labels for adequate care instructions and fiber content.

2. Removing spots and stains with water or special spotting agents.

3. Classifying garments according to fabric type, color, and degree of soiling.

4. Replacing sizing, water repellency, and other finishes when necessary.

5. Pressing the garment on steam equipment to restore its original shape and appearance.

6. Replacing missing buttons and performing minor repairs whenever possible.

7. Packaging the garment neatly in a protective wrapping.

Along with these basic procedures, many professional cleaners offer additional services, such as garment storage, cleaning of furs and leathers, rug cleaning, drapery cleaning, smoke removal, pillow cleaning, shirt laundering, wedding gown preservation, and alterations and repairs.

DRY CLEANING DATA - PAGE 3

TIPS TO HELP YOU GET THE MOST OUT OF YOUR DRY CLEANING DOLLAR

1. Have your garments cleaned when soiled. Stains and soil left too long are sometimes impossible to remove and will shorten the wear life of the garment.

2. Discuss any stains with your dry cleaner. Be especially sure to point out light-colored or invisible spills, such as those from soft drinks, wine, and other alcoholic beverages. These stains contain sugar which can caramelize and turn brown with the heat of drying unless flushed out with water before cleaning.

3. Take the garment in for professional care as soon as possible after staining occurs (preferably within a week).

4. Avoid fabric contact with solutions containing alcohol, such as perfumes and lotions. Alcohol can affect some dyes.

5. Allow deodorants and antiperspirants to dry before you dress.

6. Protect your garments, especially silks, from excessive perspiration. Perspiration can weaken silk fibers.

7. Protect your garments from prolonged exposure to direct sunlight or strong artificial light.

8. Do not iron or press stained or soiled clothes. The heat may set the stain.

Source of information: International Fabricare Institute, 12251 Tech Road,
Silver Spring, MD 20904, 1-800-638-2627.

MORE PRESSING MATTERS

✔ Begin pressing/ironing with the garments or articles needing the lowest temperature setting and progress to the items needing the highest heat.

✔ Use:
- lower temperatures for synthetic (man-made) fibers
- medium temperatures for silks, wools, and permanent press finishes
- higher temperatures for cottons and linens, unless they've been treated with a resin finish

✔ Using too hot an iron can soften some of the thermoplastic finishes with the results being that the finish transfers from the fabric to the bottom of the iron.

✔ The hangtag which comes with a garment should give an indication of the correct iron temperature to use. If not, use the temperature chart on the iron as a guide. If you're not sure, begin with a low setting and test for results until you have achieved the correct temperature for the fabric.

✔ Should you have any questions about temperature setting, test the iron on an inconspicuous part of the garment, such as an inside pocket or the hem. If the iron is too cool, the wrinkles will not be removed nor will the fabric stay in place. If the iron is too hot, the test part will wrinkle up, become glazed, or stick to the iron.

✔ Know the difference between ironing and pressing.
- Pressing is an up-and-down lifting motion with the iron on the fabric.
- Ironing is a back-and-forth sliding motion with the iron across the fabric.

✔ Always iron with the grain of the fabric, never sliding across on the bias. Avoid pulling or stretching the fabric also when ironing.

✔ Do not try to iron/press over rough objects, such as zippers, snaps, buttons, etc. These items can scratch the soleplate of the iron and cause damage.

✔ Start with the smaller areas of a garment first, such as collars, cuffs, yokes, and sleeves. Then progress to the larger area.

✔ Move the ironed/pressed surfaces away from you as you work. This eliminates further wrinkling from body contact with the article while you continue working.

✔ To press embroidered items, appliqués, monograms, etc., place the fabric on a towel and iron/press from the wrong side. Using a towel allows the raised effect of the design to remain intact.

MORE PRESSING MATTERS - PAGE 2

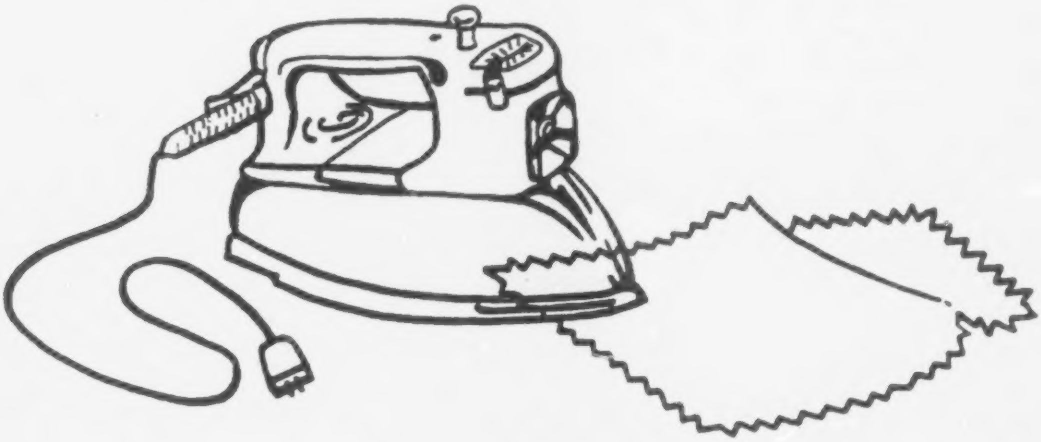
- ✔ Spray starch is designed for use on natural fibers—mainly cotton. To be effective it must be absorbed into the fabric, which can only happen with natural fibers. When used with synthetic fabrics, it becomes little white blobs on top of the fabric when ironed.

- ✔ Spray fabric finish is designed for use on synthetic fibers. It will not become little white blobs on top of the fabric when ironed. It is also equally effective on natural fibers.

- ✔ If you need to press an article but don't have an ironing board available, place a blanket or towel on a table top or counter top and cover with a smooth cloth. Sometimes a bed can be used safely for emergency pressing.

- ✔ The need for most ironing/pressing in the home can be eliminated by using the following laundry methods:
  - Use a fabric conditioner or softener
  - Remove clothing from dryer while it is still warm
  - Hang and/or fold properly immediately

- ✔ NEVER iron/press over a stain! Heat sets stains, and by doing so, the stain may be set into the garment forever.



Name ______________________________ Period ______________ Date ____________

MORE PRESSING MATTERS

Directions: Complete the following guide as the information is presented.

1. Ironing is: ____

   Pressing is: ____

2. How do you find the correct iron temperature if you don't know what the fabric is?

   ____

3. How do you know when the temperature is right? __________________________

4. Some general guidelines and techniques for ironing/pressing are:

   A.____

   B.____

   C.____

   D.____

   E.____

   F.____

   G.____

5. Spray starch should be used on: ____

   Fabric finish should be used on: ____

6. Always use a ______ __________ __________ when pressing wool, silk, or linen.

7. Ways I can eliminate most of the ironing/pressing in the laundry:

   A.____

   B.____

   C.____

Name ______________________________ Period _____________ Date ____________

MORE PRESSING MATTERS

Directions: Complete the following guide as the information is presented.

1. Ironing is: _A BACK-AND-FORTH SLIDING MOTION ACROSS THE FABRIC__

   Pressing is: _AN UP-AND-DOWN LIFTING MOTION ON THE FABRIC_______

2. How do you find the correct iron temperature if you don't know what the fabric is?

   START WITH LOW TEMPERATURE; TEST FABRIC AS YOU INCREASE IT

3. How do you know when the temperature is right? _WRINKLES COME OUT____

4. Some general guidelines and techniques for ironing/pressing are:

   A.__ALWAYS PRESS WITH THE GRAIN OF FABRIC; NEVER ON THE BIAS_

   B.__PRESS DARK COLORS AND WOOLENS FROM THE WRONG SIDE____

   C._IRON/PRESS SMALL PARTS OF GARMENT FIRST; LARGE PARTS LAST__

   D.__MOVE IRONED SECTIONS AWAY FROM YOU AS YOU CONTINUE____

   E.__NEVER PRESS OVER A STAIN____________________________________

   F._DON'T IRON/PRESS OVER ROUGH OBJECTS (ZIPPERS, BUTTONS, ETC.)_

   G._USE A WET PRESS CLOTH TO PROTECT FIBERS FROM HEAT DAMAGE__

5. Spray starch should be used on: ___NATURAL FIBERS__________________

   Fabric finish should be used on: __SYNTHETIC FIBERS__________________

6. Always use a _WET_ _PRESS_ _CLOTH_ when pressing wool, silk, or linen.

7. Ways I can eliminate most of the ironing/pressing in the laundry:

   A._USE A FABRIC SOFTENER OR CONDITIONER______________________

   B._REMOVE CLOTHING FROM DRYER WHILE IT IS STILL WARM_________

   C._HANG AND/OR FOLD PROPERLY IMMEDIATELY___________________

DYNAMICS OF CLOTHING I

UNIT VI: *CLOTHING CONSUMERISM*

TOPIC A: **EFFECTIVE CONSUMER SKILLS**

OBJECTIVE: Students will be able to use effective consumer skills when planning for and/or purchasing clothing articles.

CONCEPT: Having the skills to be a smart consumer is important for individuals and families. Students need to know how to be smart shoppers and realize maximum benefits from their clothing dollars.

COMPETENCIES:

1. Develop effective personal consumer skills by:
   - A. Identifying indicators of quality in garments.
   - B. Analyzing the quality of workmanship, fabric, and design of clothing in relationship to cost.
   - C. Recognizing the importance of proper fit for maximum wardrobe value.
   - D. Considering alteration and/or repair options when purchasing ready-made clothing.
   - E. Comparing the costs of care in time and dollars.
   - F. Assessing ways to save money on the costs of clothing.
   - G. Familiarizing oneself with current labeling laws.
   - H. Being aware of commonly used advertising gimmicks.
   - I. Identifying various types of retail stores.
   - J. Comparing costs, advantages, and disadvantages of cash purchases vs. credit purchases.

	ACTIVITIES/OPTIONS	SUPPLIES NEEDED
1.	Sharp Shopping	Copies of student activity guide (I-VI-13)
2.	Judging Clothing Workmanship Video	Video/video player Copies of student activity guide (I-VI-14 and I-VI-15)
3.	Quality Quotient	Copies of student activity guide (I-VI-18)
4.	Quest for Quality	Copies of student activity guide (I-VI-19)
5.	Analyzing My Acquisitions	Copies of student activity guide (I-VI-20)
6.	New Life for Old Rags	Examples of renewed garments, or Examples of new garments with needs for minor changes, or Slides of garments before and after Camera and film
7.	Compare the Care	Copies of student activity guide (I-VI-21)
8.	Stretching Your Clothing Dollars Video	Video/video player
9.	Labeling Laws and Hangtags	Overhead transparencies (I-VI-25 and I-VI-26) Copies of student activity guide (I-VI-27) Supplies for making hangtags: - pellon, oak tag, fine felt markers
10.	Advertising Gimmicks	Copies of student activity guide (I-VI-28)
11.	For Sale Retail	Copies of student activity guide (I-VI-30) Butcher paper and markers
12.	Cash vs. Credit	Depends on activity chosen

ACTIVITIES/OPTIONS

Option 1: Sharp Shopping - Unit Introduction
Use the student activity guide, SHARP SHOPPING, to introduce this unit and its contents. The guide is an assessment of the kind of shoppers the students are as they begin the unit and should initiate some discussion that would support the need for being sharp shoppers and studying this topic. It might be interesting to have the students complete this study guide again after they have completed the unit to see if they've made any changes. Here is the scoring guide:

Have the students count the number of "Always" and "Often" answers to rate their shopping skills.

17 = A very sharp shopper
14-16 = Very good
11-13 = Good
8-10 = Fair
- 8 = This shopper seriously needs this unit

Option 2: Judging Clothing Workmanship Video
Have the students watch the video, JUDGING CLOTHING WORKMANSHIP, by Meridian Education Corporation, and complete the corresponding student activity guide during the viewing. This video covers a lot of material and is quite thorough. Upon completion, break the class into small compatible groups and have the groups judge the workmanship of the clothing they are wearing according to what they have just learned from the video.

If you do not have the video, use the teacher key as a guide for presenting the information to the class in another way.

Option 3: Quality Quotient
Assign the students to analyze a piece of clothing at home according to the directions given on the student activity guide, QUALITY QUOTIENT.

Option 4: Quest for Quality
This activity could be used to augment or reinforce the activities above. A student activity guide, QUEST FOR QUALITY, is provided to direct the students' thinking.

Option 5: Analyzing My Acquisitions
Have the students analyze their clothing acquisitions for the past three (3) months using the student activity guide, ANALYZING MY ACQUISITIONS. The students will probably need to take this guide home to complete it.

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ACTIVITIES/OPTIONS

Option 6: **New Life for Old Rags**

The objective of this activity is for students to look beyond what "is" to what a garment "could be." It is also an opportunity to be creative and make something that is almost what they want into what they want with minor changes. Being able to fix something that is in need of repair can save many dollars at the time of purchase.

The teacher will have to have some examples of altered or repaired garments to demonstrate to the students. Or, the teacher may arrange to use some new garments from a local store that could use a little fixing to demonstrate the difference a new set of buttons, adding some trim, or adjusting the hemline can make. Assign the students to bring one or two things they have in their wardrobe (or one of their family members) that need to be "fixed" a little and do the fixing.

Ideally, as the students bring projects that need to be fixed, the teacher can take some before and after pictures to make slides for future use as examples of how minor changes can bring "new life to old rags."

Option 7: **Compare the Care**

This activity is a brief exercise for the students to compare the costs and amount of care required for garments before they make purchases and/or buy fabric. Have the students complete the student activity guide, COMPARE THE CARE, and discuss the conclusions as a class upon completion.

Option 8: **Stretching Your Clothing Dollars Video**

Use the video, STRETCHING YOUR CLOTHING DOLLARS from Meridian Education Corporation, to examine how redesigning, recycling, and adding accessories allows a person to enlarge his/her wardrobe with minimum expense. It includes some examples of "before" and "after" garments and how a base outfit can be used to create a variety of looks.

Upon completion, have the students share and/or explore other ways to save money on clothes. If the video is not available, the teacher can lead the students in a discussion to identify ways to save money on clothes. A list of clothing items that are regularly on sale for particular months of the year has been included in the resource section for reference during this activity.

Option 9: **Labeling Laws and Hangtags**

Using the teacher background information and the overhead transparencies provided, explain the importance of labeling laws, how they protect the consumer, and the necessity of consumers interpreting and utilizing the

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ACTIVITIES/OPTIONS

information. Have some examples of hangtags available to demonstrate how different manufacturers use them and the information, or lack thereof, to be found on hangtags.

Have the students use the student activity guide, LABELING LAWS AND HANGTAGS, to develop the designs for making a hangtag and garment label for an article of clothing they are making or have recently made. After the students have completed their designs, provide supplies for them to make the actual hangtag and garment label. (Pellon interfacing can be used for the garment labels and oak tag can be used for the hangtags.)

Option 10: **Advertising Gimmicks**
Introduce the students to the types of advertising gimmicks used to entice consumers to purchase particular products. As each gimmick is introduced, have the students identify current ads that fit into that gimmick category. This activity can be done verbally as a class or written individually on the student activity guide, ADVERTISING GIMMICKS. If the students can't readily identify ads that fall into these categories, have them take the assignment home and complete it as they watch television or listen to the radio.

Option 11: **For Sale Retail**
Introduce the students to the six (6) major types of clothing retail stores. Give each student a copy of the student activity guide, FOR SALE RETAIL, to fill in the descriptions as they are presented. Then divide the class into small groups and have them identify some advantages and disadvantages of each type, and some stores of each type.

Hang large pieces of colored butcher paper (six colors if possible) around the classroom and have markers ready. Bring the class back together and have six (6) students be recorders—one for each type. Together review the advantages and disadvantages of each category, and list stores that fit into each category. Have the recorders put this information on the butcher paper as it is covered.

Note: If the teacher has the teaching aids box for Fashion Strategies, materials for this activity are included therein.

Option 12: **Cash vs. Credit**
The purpose of this activity is for students to understand how credit costs can significantly increase the real price of the garment. Here are several ways this can be accomplished:

1) Using actual figures, illustrate the purchase costs, credit costs over a given period of time, and the total cost.

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ACTIVITIES/OPTIONS

2) Have each student choose a fairly expensive clothing item at a local store (or through a catalog) he/she might like to purchase. (They may have to do some pretending.) Then have them find the interest rate charged by the store or credit card, determine the number of months they would take to pay for it (or just use 12 months to make life easier), and figure the interest that would be added during the year. If necessary, enlist the help of a math teacher to figure the interest costs.

3) There are U.S.D.A. Extension materials available with 4-H activities already developed. See your local extension agent.

4) If you have access to the textbook, Teen Guide, from Glencoe/ McGraw Hill, 1990, there is an excellent section on the cost of credit.

The advantages and disadvantages of paying cash and buying on credit should also be identified. For example, it is much easier to return an item if it has been charged.

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RESOURCES

Videos

JUDGING CLOTHING WORKMANSHIP, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61702. 1-800-727-5507. Catalog No. 2101.

STRETCHING YOUR CLOTHING DOLLARS, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61702. 1-800-727-5507. Catalog No. 2120.

Books

Rasband, Judith, HOW TO CLOTHE YOUR FAMILY, Deseret Book Company, Salt Lake City, UT. ISBN 0-87747-904-6.

Chamberlain, Valerie, TEEN GUIDE, Glencoe/Mc Graw Hill Publishing Co., P.O. Box 543, Blacklick, OH 43004. 1-800-452-6126. Catalog No. 0-07-007847-5; Teacher Resource Center, 0-07-007848-3.

Other Activities

CONSUMER CLOTHING, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61702. 1-800-727-5507. Catalog No. 2121.
- an activity workbook with 20 projects supporting key clothing concepts.

4-H Programs, USDA Extension Services

Fashion Strategies Curriculum, Utah State Office of Education

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ASSESSMENT/EVALUATION QUESTIONS

1. Develop effective personal consumer skills by:

A. Identifying indicators of quality in garments.

1. The quality of a garment depends upon the fabric and the workmanship.
   A.* True
   B. False

2. Facings on quality garments should not be seen from the outside unless they are used for trim or decoration.
   A.* True
   B. False

3. Concealed zippers covered by a smooth, straight lap are a sign of quality workmanship.
   A.* True
   B. False

4. Which of the following characteristics denote a quality piece of fabric?
   A. Color and design even through the fabric
   B. No large slubs or pills in fabric
   C. Lengthwise and horizontal grainlines are perpendicular
   D.* All of the above

5. Which of the following characteristics denote quality workmanship in a garment?
   A. Stitches are correct size, even, and smooth
   B. Stripes and plaids are matched in appropriate places
   C. Adequate seam allowances
   D.* All of the above and more

B. Analyzing the quality of workmanship, fabric, and design of clothing in relationship to cost.

1. Services offered by the store may affect the cost of an item.
   A.* True
   B. False

2. The price is generally an indicator of quality.
   A. True
   B.* False

◆◆◆

ASSESSMENT/EVALUATION QUESTIONS

3. Some factors that influence the price of a garment are:
   - Number of details
   - Types of trims
   - Designer labels

4. The types of details, such as side pockets vs. welt pockets, may influence the price of a garment.
   A.* True
   B. False

5. Two garments made of cotton-like fabrics but in different designs will probably cost the same.
   A. True
   B.* False

C. Recognizing the importance of proper fit for maximum wardrobe value.

1. Clothing that fits correctly provides one with a feeling of confidence.
   A.* True
   B. False

2. Ill-fitting clothing can make a person feel very uncomfortable.
   A.* True
   B. False

3. Proper fitting comes easy for most people.
   A. True
   B.* False

4. When I have a piece of clothing that doesn't fit quite right, I: ____________
   ____
   - Answers will vary

D. Considering alteration and/or repair options when purchasing ready-made clothing.

1. An article of clothing that is marked down because it needs a small repair is usually bad merchandise.
   A. True
   B.* False

◆◆◆

ASSESSMENT/EVALUATION QUESTIONS

2. If an article of clothing fits perfectly and is just the right color, but it is way too long, it is better not to buy it.
   A. True
   B.* False

3. Having some sewing skills can provide you the opportunity of saving money on the costs of clothing purchases.
   A.* True
   B. False

E. Comparing the costs of care in time and dollars.

1. It is more important to buy what looks good than worry about the costs of maintaining a garment.
   A. True
   B.* False

2. It is important to consider the time involved in caring for a garment at the time of purchase.
   A.* True
   B. False

3. The costs of care over a period of time can easily exceed the original price of the garment.
   A.* True
   B. False

4. For people who are on a restricted budget, dry cleanable clothing is the most economical way to go.
   A. True
   B.* False

5. Clothing that can be washed at home costs more to maintain than clothes that are dry cleaned.
   A. True
   B.* False

F. Assessing ways to save money on the costs of clothing.

1. Using appropriate laundry techniques can save on clothing expenses.
   A.* True
   B. False

ASSESSMENT/EVALUATION QUESTIONS

2. Higher-priced quality clothing may cost less in the long run than less expensive clothing.
   A.* True
   B. False

3. Three (3) ways I can save money on clothing costs are:
   - Watching for sales or mark downs
   - Waiting until the end of the season
   - Taking appropriate care of clothing
   - Making repairs immediately
   - Color coordinating purchases

G. Familiarizing oneself with current labeling laws.

1. By law, four (4) items that MUST appear on a clothing label are:
   - Fiber content
   - Care instructions
   - Location of manufacturer
   - Size

2. Items that MAY appear on a clothing label, but are not required by law, are:
   - Trademark or brand name
   - Store name
   - Certification
   - Logo
   - Designer or signature labels

H. Being aware of commonly used advertising gimmicks.

1. List five (5) commonly used advertising gimmicks and briefly describe the premise behind each one.

• Celebrity appeal	Buy this because a famous person does.
• Bandwagon	Buy this because everybody else does.
• Prestige	Buy this because it will bring you status.
• Savings	Buy this because it's a bargain.
• Novelty	Buy this because it's new.
• Glittering generalities	Buy this because we say meaningless but positive-sounding things about it.
• Image making	Buy this because you'll be entirely different if you do.

2. The advertising gimmick I see used most often is: ____________________
   - answers will vary
   Three (3) examples or products where I have seen this used are:
   - answers will vary

◆◆◆

ASSESSMENT/EVALUATION QUESTIONS

I. Identifying various types of retail stores.

1. Which type of store has furniture, home appliances, and general apparel for the entire family?
   A. Specialty store
   B. Factory outlet
   C.* Department store
   D. Discount store

2. Which type of store carries brand names at reduced prices that are overruns and seconds?
   A. Specialty store
   B.* Factory outlet
   C. Discount store
   D. Chain store

3. Which type of store carries a limited variety of goods which may be for a certain age group, sex, or specific purpose?
   A.* Specialty store
   B. Factory outlet
   C. Discount store
   D. Chain store

4. Which type of store is a departmentalized store with mostly self-service styles of merchandizing?
   A. Chain store
   B. Department store
   C. Factory outlet
   D.* Discount store

5. What is the term used in connection with the different types of stores when they have many locations?
   A. Shopping center
   B. Strip mall
   C.* Chain stores
   D. Link stores

◆◆

ASSESSMENT/EVALUATION QUESTIONS

J. Comparing costs, advantages, and disadvantages of cash purchases vs. credit purchases.

1. Many stores have their own charge accounts to accommodate their customers.
   A.* True
   B. False

2. There is no extra cost to use a charge account if you pay the balance in full before the next billing date.
   A.* True
   B. False

3. The cost of an article of clothing is the marked price, which includes the state tax and the interest.
   A. True
   B.* False

4. When you make a purchase using a charge account, one should figure the cost of the article is the marked price, plus sales tax, plus the interest that will be charged.
   A.* True
   B. False

5. To be able to buy a needed expensive clothing item now, using a charge account and paying the additional interest rate is one ________________ of using credit.
   A.* Advantage
   B. Disadvantage

Name ______________________________ Period _______ Date ________

SHARP SHOPPING

Directions: Rate yourself by indicating how often you follow each of the shopping guidelines listed. Mark each item using the following code:
A = Always O = Often S = Sometimes N = Never
When you have finished, score yourself as instructed.

____ 1. I plan carefully before I buy clothing.

____ 2. I recognize good quality in clothing when I see it.

____ 3. I bring or wear the clothes I want to match when I shop.

____ 4. If I buy faddish clothing or accessories, I limit the amount I spend on them.

____ 5. I follow a clothing budget.

____ 6. The clothes I buy are versatile and can be worn many ways.

____ 7. I avoid purchasing clothes that I will rarely wear.

____ 8. I own a good balance of clothes for casual wear, school, and dress up.

____ 9. I have a good sense of the colors and styles that flatter me.

____ 10. I can usually tell whether or not something will look good on me before I try it on.

____ 11. I alter or repair clothes myself rather than buying something new.

____ 12. New clothing purchases go with at least two or three things I already have.

____ 13. New clothing purchases reflect current fashion trends.

____ 14. I shop at stores that sell the types of clothes I like.

____ 15. I can find an attractive combination of clothes for almost any occasion from my current wardrobe.

____ 16. I take advantage of clothing sales.

____ 17. I avoid buying clothes on impulse.

Name ______________________________ Period ________ Date ________

JUDGING CLOTHING WORKMANSHIP

Directions: Fill in the answers on this page as you watch the video. You'll need to be alert and listen carefully.

1. One major sign of quality workmanship is the ______________________.
2. Lines need to hang ________________________________.
3. Quality workmanship can be seen in the following parts of a garment and should be checked carefully before purchasing and/or making a garment:

Plaids: Should be matched at the __________ seams and__________.

Napped fabrics: All pieces should be cut in the __________________.

Seams: Are judged by the ______ and should be at least _____ wide.

Seam finishes: All seams should be finished to prevent __________________.

Stitching: All stitching should be ____________ and ______________.

Buttons: Should be sewn on securely with ___________ thread.

A button shank should last for the _____________________.

Buttons should be strategically placed to prevent __________.

Zippers: Three things that show quality workmanship are:

1.__________________________ 2. ____________________

3.____

Buttonholes: Should be made with ______________________ stitches.

Hems: Width is determined by the ______________ of the garment; the __________ the fabric, the ________ smaller the hem.

Facings: Should: 1. _________________ 2. _______________

3. ______________________ 4. __________________

Interfacing: Should be the ____________ weight for the garment fabric.

Linings: Properly fit linings should:

1.____
2. ____
3.____
4. ____

Name ______________________________ Period ________ Date ________________

JUDGING CLOTHING WORKMANSHIP - PAGE 2

Sleeves: Should be able to ____________________ with the arm.

Collars: Should be: 1. ________________ 2. ________________
3. ____________________ 4. ____________________

Waistbands: Should be ______________ and have an ____________.

Pockets: Should be: 1. ________________ 2. ________________
3. ____________________ 4. ____________________

Trims: Add __________ to the garment; must be applied __________
and __________, and ________ must be the same as the
garment fabric.

4. Consumers must insist on __________________________ from manufacturers.

Name ____ Period _______ Date _________

JUDGING CLOTHING WORKMANSHIP

Directions: Fill in the answers on this page as you watch the video. You'll need to be alert and listen carefully.

1. One major sign of quality workmanship is the __CUT OF THE FABRIC_________.
2. Lines need to hang __GRAIN PERFECT____________________________________.
3. Quality workmanship can be seen in the following parts of a garment and should be checked carefully before purchasing and/or making a garment:

Plaids: Should be matched at the __SIDE__ seams and _CENTER FRONT_.

Napped fabrics: All pieces should be cut in the __SAME DIRECTION_______.

Seams: Are judged by the _WIDTH_ and should be at least _5/8 INCH_ wide.

Seam finishes: All seams should be finished to prevent __RAVELING_.

Stitching: All stitching should be __SHORT____ and ___FIRM____.

Buttons: Should be sewn on securely with _HEAVY DUTY_ thread.
A button shank should last for the _LIFE OF THE GARMENT.
Buttons should be strategically placed to prevent __GAPS__.

Zippers: Three things that show quality workmanship are:
1._STITCHING IS STRAIGHT_ 2._LAP WIDTH UNIFORM_
3.__ZIPPER COMPLETELY COVERED__

Buttonholes: Should be made with ___CLOSE, FIRM____ stitches.

Hems: Width is determined by the __FABRIC__ of the garment;
the _HEAVIER__ the fabric, the __SMALLER__ the hem.

Facings: Should _CONCEAL RAW EDGES__ and be: 1.__INVISIBLE_
2.__TRIMMED, LAYERED, and CLIPPED__
3.__UNDERSTITCHED__

Interfacing: Should be the _CORRECT_ weight for the garment fabric.

Linings: Properly fit linings should:
1.__HAVE EXTRA FABRIC IN CENTER BACK FOR EASE__
2.__HAVE EXTRA FABRIC AT HEMLINE__
3.__BE FIRMLY WOVEN__
4.__SLIP OVER OTHER FABRICS WITH EASE__

Name ______________________________ Period _______ Date _________________

JUDGING CLOTHING WORKMANSHIP - PAGE 2

Sleeves:	Should be able to __MOVE EASILY__ with the arm.
Collars:	Should be: 1. _CENTERED_ 2. _STRAIGHT and EVEN_ 3. __SEWN SECURELY_ 4. _FIT GARMENT STYLE__
Waistbands:	Should be _INTERFACED_ and have an _OVERLAP/UNDERLAP_.
Pockets:	Should be: 1. _STITCHED STRAIGHT__ 2. _STITCH LOCKED_ 3. _REINFORCED AT CORNERS_ 4. _FUNCTIONAL_
Trims:	Add _INTEREST_ to the garment; must be applied _NEATLY_ and _SECURELY_, and the _CARE_ must be the same as the garment fabric.

4. Consumers must insist on __QUALITY WORKMANSHIP__ from manufacturers.

Name ______________________________ Period _______ Date ________________

QUALITY QUOTIENT

Directions: Choose a garment you or a family member owns, or one you would like to buy at a store. Analyze the garment for the quality indicators listed below.

____ 1. The amount of fabric used does not seem skimpy.
____ 2. The parts of the garment are cut on grain and sewn so that the garment hangs and moves well.
____ 3. The collar is centered and even in width.
____ 4. The pockets lie flat, are stitched securely, and are functional.
____ 5. The garment does not pull or wrinkle uncomfortably across the front or back while being worn.
____ 6. Closures, such as zippers and/or buttons, do not pull or gap; they lie flat and close easily.
____ 7. The buttons and other trim enhance the garment.
____ 8. The buttonholes are even and securely stitched.
____ 9. The weave and finish of the fabric are unflawed.
____ 10. The patterns, plaids, or textures match attractively at the seams.
____ 11. There are no loose threads on the garment.
____ 12. The thread color matches exactly or coordinates attractively.
____ 13. The seams lie flat (no gaps, pulls, or ripples).
____ 14. The seam allowances are generous.
____ 15. The seams are finished carefully and completely.
____ 16. The hem hangs evenly from the floor.
____ 17. The hemline stitching is invisible from the right side.
____ 18. The facings are interfaced and understitched.
____ 19. The waist treatment fits correctly and looks attractive.
____ 20. The stitching seems firm, even, and secure.

I rate the overall quality of this garment as:

___Excellent ___Very Good ___Good ___Fair ___Poor

Considering the price of this garment, I conclude it to be:

___An excellent buy ___Good quality for the money
___A bit expensive ___Much too expensive

Name ______________________ Period _______ Date ______________

QUEST FOR QUALITY

Directions: List seven (7) characteristics of quality that you feel are important to consider when purchasing and/or making a garment. Then list one or two factors that affect each characteristic. (See example below.)

Ex. Characteristic: General garment construction.
- Factor: Seams finished correctly.
- Factor: Darts lie smooth and ends are tied off.

1. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

2. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

3. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

4. Characteristic: ______________________
- Factor: ______________________
- Factor ______________________

5. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

6. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

. Characteristic: ______________________
- Factor: ______________________
- Factor: ______________________

Name ______________________________ Period _______ Date __________________

ANALYZING MY ACQUISITIONS

Directions: List all of the clothing items you have acquired (purchased, gifts, sewn) in the last three (3) months. Analyze and rate each item for the categories listed. Then comment on whether that item has been a good or bad acquisition and why.

Rating scale: 5 = Excellent 4 = Pretty Good 3 = Fair 2 = Not Too Good 1 = Bad

CLOTHING ITEM	EASY CARE	FITS GOOD	HANGS RIGHT	LOOKS GOOD	QUALITY CONSTRUCTION	GOOD ADDITION TO WARDROBE	COST	COMMENTS

Name ______________________________ Period _______ Date ________________

COMPARE THE CARE

Directions: Compare the care methods recommended on the care labels shown below. Then answer the care questions.

SHIRT	A. 100% Polyester Hand wash warm No bleach Touch up with cool iron if necessary	B. 100% Silk Dry clean only	C. 50/50 Cotton/poly blend Machine wash Warm water Regular cycle Dry on medium Cool iron Do not bleach
SWEATER	A. 55% Ramie 45% Cotton Hand wash Cold water No twist/wring Dry flat No bleach	B. 80% Cotton 20% Polyester Machine wash Warm water Line dry No bleach	C. 30% Silk 25% Linen 20% Acrylic 25% Angora Hand wash cold Or dry clean No twist/wring Dry flat No bleach
JACKET	A. 100% Wool Professional dry clean Steam press	B. 100% Cotton Machine wash warm Wash separately Tumble dry Hot iron	C. 65% Polyester 35% Cotton Machine wash Warm water Gentle cycle No bleach Hang dry Cool iron

1. Which of the clothing items would be easiest to care for? Why?
Shirt A,B,C_____ Sweater A,B,C_____ Jacket A,B,C_____ _______________

2. Which of the clothing items would be the most expensive to care for? Why?
Shirt A,B,C_____ Sweater A,B,C_____ Jacket A,B,C_____ _______________

3. Which of the clothing items would cost the least to care for? Why?
Shirt A,B,C_____ Sweater A,B,C_____ Jacket A,B,C_____ _______________

MONTHLY SALES ITEMS

	CLOTHES	ACCESSORIES	LINENS/YARD GOODS
JANUARY	Furs and coats Dresses Infants' wear Lingerie/underwear Sleepwear Sportswear Men's wear Evening attire	Handbags Hats Cosmetics Jewelry Gloves Scarves Shoes	White goods Linens and bedding
FEBRUARY	January leftovers Men's shirts Winter sportswear Furs	Handbags Winter hats	Bedding Drapes and curtains
MARCH	Winter sportswear Stockings Winter coats Infants' wear	Children's shoes Hosiery Shoes	
APRIL	Women's coats Children's coats Dresses Men's/boys' suits Infants' wear Lingerie Sleepwear Robes/housecoats	Hats Shoes Hosiery	Fabrics
MAY	Lingerie/underwear Sleepwear Housecoats Dresses	Handbags Jewelry Shoes	White goods
JUNE	Dresses Camping clothes Lingerie Men's/boys' wear Raincoats Sweaters	Hosiery Shoes	Fabrics Bedding

MONTHLY SALES ITEMS

	CLOTHES	ACCESSORIES	LINENS/YARD GOODS
JULY	Swimwear Men's shirts Furs Infants' wear Back-to-school clothes Summer sportswear	Summer hats Handbags Cosmetics Men's accessories	Fabrics
AUGUST	Swimwear Coats/furs Men's wear		White goods Bedding
SEPTEMBER	Men's/boys' wear Swimwear	Hosiery	Fabrics
OCTOBER	Women's coats Women's suits School clothes Robes/housecoats Fall/winter sportswear	Handbags Hosiery Shoes	
NOVEMBER	Dresses Women's coats Children's coats Men's shirts Men's suits/coats Winter clothing	Shoes	Blankets/quilts
DECEMBER	Coats/furs Sweaters Evening attire Resort/cruise wear	Jewelry Shoes Hats	White goods

- Condensed from HOW TO CLOTHE YOUR FAMILY, Chapter 5, by Judith Rasband.

LOOK FOR THE LABEL

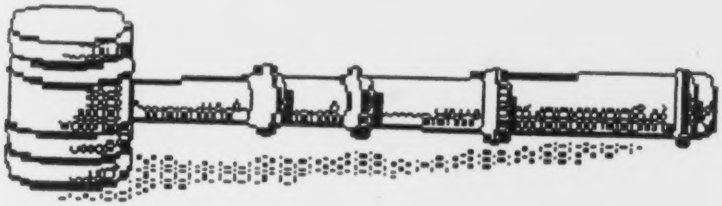
Consumer Protection Laws require that certain information be placed on labels or tags of clothing and textile goods.

THE FOLLOWING INFORMATION MUST APPEAR ON A CLOTHING LABEL; THEY ARE REQUIRED BY LAW.

FIBER CONTENT:	The generic name and the percentage is listed first. Other fibers are listed in descending order. Fibers that make up less than 5 percent of the fabric need not be listed unless they affect the garment's characteristics.
CARE INSTRUCTIONS:	These include basic information such as Dry clean only or Do not use chlorine bleach. Manufacturers must stand behind these instructions. If you follow the care instructions exactly and something goes wrong, you can return the garment. Makers are required to list only the best or tested care methods; other methods may also be safe. At the same time, harmful methods are not listed either. If washing will ruin a garment, the label does not have to say so.
LOCATION OF MANUFACTURE:	If the garment was imported, the name of the country where the garment was made must be listed.
SIZE:	The size must be stated. Often, it is on a separate label sewn into a seam.

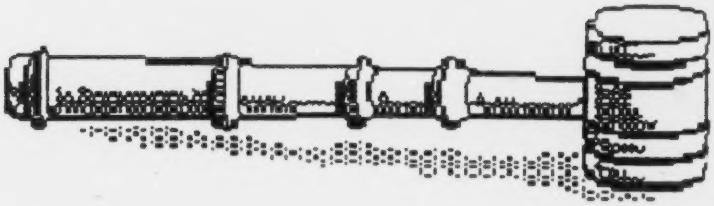
THE FOLLOWING KINDS OF INFORMATION MAY APPEAR ON LABELS OR TAGS; THEY ARE NOT REQUIRED BY LAW.

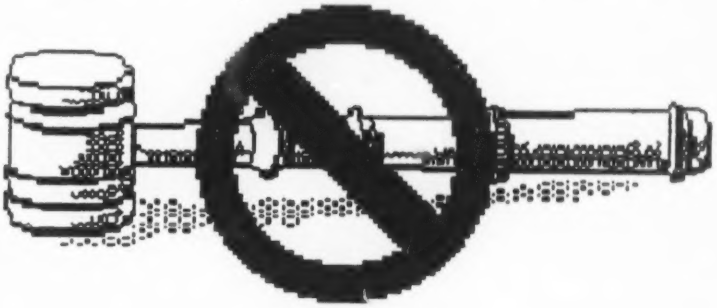
TRADEMARK OR BRAND NAME LABELS:	When you discover a brand that fits you well, you may wish to buy other garments by the same maker.
STORE NAME:	Some stores buy directly from a factory and put their own label in a garment. But chances are good that, unlike brand name garments, clothing with a store name is not all produced by the same maker.
CERTIFICATION LABELS:	These are like guarantees. They state that the garment will perform in a certain way under certain conditions.
UNION LABELS:	These tell which union made the garment. They are found on garments made in the United States.
LOGOS:	These are symbols of a maker or an association. One example is the Wool Mark logo, which you may have seen on wool clothing.
DESIGNER OR SIGNATURE LABELS:	These are like brand names. They are often placed on the outside of a garment as a status symbol. Garments with such labels are often more expensive.



MANDATORY
GARMENT LABEL INFORMATION

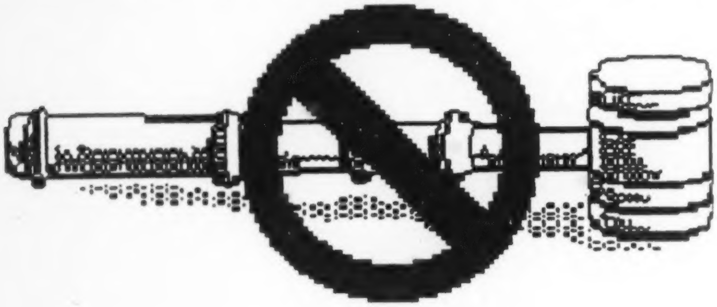
- **FIBER CONTENT**
- **CARE INSTRUCTIONS**
- **LOCATION OF MANUFACTURE**
- **SIZE**





VOLUNTARY
GARMENT LABEL INFORMATION

- TRADEMARK OR BRAND NAME
- STORE NAME
- CERTIFICATION LABELS
- LOGOS
- DESIGNER/SIGNATURE LABELS



Name ______________________________ Period _______ Date ________________

HANGTAGS AND LABELS

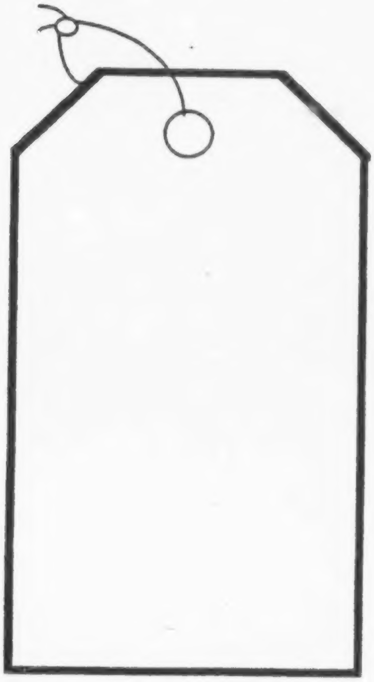
Directions: Make a hangtag and garment label for the item of clothing you are currently constructing (or the last item you made). You will need to design a logo to represent your personal clothing designs, so develop it first. Then use it on your hangtag along with other information about the garment. Design a label for the garment, too. Be sure to include all items required by law. Use this sheet for your design work, and when you have finished your designs, use the supplies provided to make the actual tag and garment label.

Some things to include:

Hangtag:
1. Logo design
2. One outstanding feature
3. Trademark or brand name
4. Store name (optional)

Garment label:
1. Fiber content
2. Size
3. Location of manufacture
4. Care instructions

HANGTAG FRONT



HANGTAG BACK

GARMENT LABEL

Name ______________________________ Period _______ Date ________________

ADVERTISING GIMMICKS

Directions: Some commonly used sales appeals are described below. See if you can identify advertisements that fall in these categories and the companies who sponsor them. On the back of this sheet, write an ad using one of these sales appeals for a product you really like but never see advertised.

A. CELEBRITY APPEAL: Buy this because a famous person does.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

B. BANDWAGON: Buy this because everybody else does.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

C. PRESTIGE: Buy this because it will bring you status.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

D. SAVINGS: Buy this because it's a bargain.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

E. NOVELTY: Buy this because it's new.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

F. GLITTERING GENERALITIES: Buy this because we say meaningless but positive-sounding things about it.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

G. IMAGE MAKING: Buy this because you'll be entirely different if you do.
Product:______________________________ Company:____________________
Product:______________________________ Company:____________________

TYPES OF RETAIL STORES

If we understand the different types of retail stores that are available to consumers, we can make our clothing and textiles purchases more intelligently. The more common types of retail stores are:

a. chain
b. department
c. specialty
d. discount
e. manufacturer owned
f. outlet

CHAIN STORE	operations are usually very large, and some stores are in many or all parts of the state or country. The management is usually located in one central area and the merchandising is handled from one central location. For example, all the advertising for Nordstrom stores is done at the corporate headquarters rather than each state or store doing its own.
DEPARTMENT STORES	employ 25 or more people and offer lines of merchandise in three categories: 1) furniture, 2) home furnishings, appliances, radios, and televisions, and 3) general apparel and accessories for the entire family, household linens, and dry goods.
SPECIALTY STORES	handle a limited variety of goods but may have extensive assortments within each variety. For example: Footlocker, Sock World, Tee-shirt shops, etc.
DISCOUNT STORES	are departmentalized retail stores which use many self-service techniques, operate at low profit margins, and are generally quite large. The merchandise may be seconds or overruns of a major brand.
MANUFACTURER-OWNED STORES	specialize in one kind of apparel, carry primarily their own lines of merchandise, and are generally located where high traffic volume of sales is expected.
OUTLET STORES	can be similar to manufacturer-owned stores. Outlets appeal to shoppers looking for a good buy; name brands are usually offered for a reduced price. Outlets carry manufacturer overruns and may carry seconds.

- This information is from the Fashion Strategies curriculum developed by the Utah State Office of Education.

Name ______________________ Period ________ Date ____________

FOR SALE RETAIL

STORE TYPE	DESCRIPTION	ADVANTAGES	DISADVANTAGES	EXAMPLES
CHAIN				
DEPARTMENT				
SPECIALTY				
DISCOUNT				
MANUFACTURER-OWNED				
OUTLET				

BEST COPY AVAILABLE

CLOTHING AND TEXTILES LABORATORY
MANAGEMENT TECHNIQUES

Time Management (Teacher) With Several Skill Levels in Same Class

Submitted by: Dottie Stone, Cottonwood High School
It is all very individualized. Some days I feel like a pie cut in very small pieces especially in the beginning when they all need me. But the higher-skilled kids can at least begin to help answer simple questions. I ask them to help with layout, button holes, seam finishes, and I check.

Submitted by: Debra Adams, T. H. Bell Jr. High School
I have students sew the same thing for the first project then help them pick the second one. That way I know their skills.

Submitted by: Sharon Hall, Wahlquist Jr. High School
The buddy system is best; or, look at the instructions, ask a buddy, and then come to me; or select a student to teach and work with students after school. It only takes one or two nights, and then they can be used as excellent sources of help.

Submitted by:
I have basic skill requirements for everyone. I demonstrate those skills in large groups and then do smaller demonstrations for specific skills. I have students help each other and do demos after successfully completing a skill.

Submitted by: Jill Ringger, Oak Canyon Jr. High School
Demos at the time that five or six are ready; samples with graduated states of construction; picture book diagrams of construction techniques.

Submitted by: Jill Pond, Brighton High School
Stagger the beginning of projects. Get one group going, start up another group, etc. Students learn to help each other if I am busy.

Submitted by: Marilee Fagergren, Skyline High School
If I have a new student, i assign a more advanced student to help the less experienced one until he/she is confident.

Submitted by: Diane Thurman, Clearfield High School
High energy—move around and ask if they need help. Use higher-level students to help if needed. Let students work on varied projects according to their own levels.

Submitted by: Janeen Flake, Canyon View Jr. High School
Have students who know how to sew or learn quickly help those who are struggling. I usually assign a more experienced student to help a student who is not so experienced and have the first student take the other one through the project one step at a time.

Time Management (Teacher)

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
We have a schedule which is given the first day of class. However, students who work hard and use their time efficiently are not penalized for turning it in late.

Submitted by: Anne Barrett, Dixon Middle School
Make use of teacher aides and advanced students to help the slower students.

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
I tell the students who are more advanced they can sew what they would like after an OK from me. I let them do their own thing and help me. Help reinforces for them.

Submitted by: M. Gillett, Granite High School
Progress sheets, names on board for help, group for demonstration, samples, and student helpers.

Submitted by: Dixie Bedingfield, Northwest Middle School
Students who catch on fast help slower students. Demo to students who are ready for a particular step, not the whole class. Students who need help write their names on the board.

Submitted by: Renee Chew Steele, Uintah High School
Having radio and country videos available keeps talking to a minimum and work to a maximum.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Student helpers work great. I also have mothers who love to come in and help. Short demonstrations on how to do things also help.

Submitted by: Cheryl Moyle, Olympus High School
Students write their names on the chalkboard. I help them in that order. Occasionally, advanced students help new students in projects, such as setting up a quilt.

Submitted by: Camille Hicks, Hillcrest High school
Use daily time sheets and make sure to check with students at the beginning of class.

Time Management (Student)

Submitted by: Dottie Stone, Cottonwood High School
I stress that they challenge themselves (but not too much on the first project). I write due dates on the board and just expect them to work. They do and I give daily points for working, which are figured into their grades.

Submitted by: Debra Adams, T. H. Bell Jr. High School
Students are graded 100 points per week on participation and clean up.

Submitted by: Sharon Hall, Wahlquist Jr. high School
Students are taught time-management techniques, such as dove tailing, grouping similar tasks together, listening the first time, and working together. Then we try to incorporate these into our project construction.

Submitted by:
Contracts with a schedule of where they should be.

Submitted by: Jill Ringger, Oak Canyon Jr. High School
Ten points per day on the "Lab Score"—must be working on an assignment or an extra project to receive points.

Submitted by: Denise Bradshaw, Millard High School
All students are to be working on something. If they don't have a project or are waiting for fabric, they have to have something to do like mending, crafts, crocheting, or an assignment out of the text book.

Submitted by: Jill Pond, Brighton High School
Students are given a final due date. Every few days I tell them where they should be. If they are behind they can stay after school to get caught up.

Submitted by: Marilee Fagergren, Skyline High School
Have the students check with me before each new process.

Submitted by: Diane Thurman, Clearfield High School
Daily prep points (attachment) are given. Be prepared. Come in at lunch or after school to keep up.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Students are responsible to have materials and to work in class. If they come unprepared, written assignments are given. If the problem continues, parents are called.

Submitted by: Patti Bartlett, Bingham High School
Students keep a weekly record of their work and turn it in each Friday as part of the preparation grade.

Time Management (Student)

Submitted by:
Each student needs a planning sheet with a beginning and an end and a check off list so that the teacher can tell at a glance where the student is.

Submitted by: Anne Barrett, Dixon Middle School
Work on additional projects as time allows.

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
Due dates and clean-up bells.

Submitted by: M. Gillett, Granite High School
Progress sheets, student help, sew in school, and unpick at home.

Submitted by: Dixie Bedingfield, Northwest Middle School
Students lose points daily if not sewing on their personal projects. The book assignment is on the board for anyone with nothing to sew.

Submitted by: Renee Chew Steele, Uintah High School
Five minutes to clean up, working all the time.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Time cards, evaluation sheets, ongoing.

Submitted by: Camille Hicks, Hillcrest High School
Daily time sheets; five points a day for working and clean up. Give students deadlines.

Submitted by: Cheryl Moyle, Olympus High School
Students receive 20 points daily for sewing on task. They lose ten points for tardies and five for not working. They are always on task to earn full points. The average earned is 100 points per week.

Laboratory Cleaning

Submitted by: Dottie Stone, Cottonwood High School
Kids clean up around each machine that they are using and put chairs up so the carpet can be more easily vacuumed. I have several waste baskets and I have an aide who touches up.

Submitted by: Debra Adams, T. H. Bell Jr. High School
Students put things away at the five minute bell. I check clean up when they sit down and dismiss them when the bell rings. 1. Put up tote. 2. Bobbin cases back, thread picked up, lab equipment put way. We have boards around the room for equipment.

Submitted by: Sharon Hall, Wahlquist Jr. High School
Simplify your room, have student groups in charge of clean up procedures, and check off.

Submitted by:
Everyone cleans up his/her own area.

Submitted by: Denise Bradshaw, Millard High School
Clean up chart that rotates students' names every week. Duties are: reporter, vacuum, unplug irons and sergers, garbage, and a fill in. All students are responsible for their own areas. Points are given for clean up.

Submitted by: Jill Pond, Brighton High School
Divide the class in half and fill out duty sheets for the trimester. They have a duty every other week. They lose three points for each day the duty is not done. On-call students do absent students' jobs.

Submitted by: Marilee Fagergren, Skyline High School
Each students is assigned a job each day. (Assignment sheet attached).

Submitted by: Diane Thurman, Clearfield High School
One person is in charge of serger clean up; on person is in charge of irons; one person is in charge of floor and plugs, etc.

Submitted by: Janeen Flake, Canyon View Jr. High School
I have six tables (four students per table), and I have six clean-up jobs. The jobs are rotated daily so each group has a new job every day. All jobs are completed and checked before students are excused.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Each student is responsible for cleaning up his/her own messes. There is an inspection before the end of each class.

Submitted by: Patti Bartlett, Bingham High School
Students clean their own areas. Custodians vacuum nightly.

Laboratory Cleaning

Submitted by: Anne Barrett, Dixon Middle School
Bags for garbage are on sewing machines. "Squawk sheets" are used for writing down problems. Clean-up times are at the end of class.

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
I use an assignment wheel—each area has an assignment for weekly clean up. Then there are the individual responsibilities for machine covers/pedals/own areas.

Submitted by:
Days between projects where everyone catches their breath is a good time for this. Assignments for each student help to get the whole job done. These can be given by drawing names, which makes it fun. Treats are also an added incentive, of course.

Submitted by: M. Gillett, Granite High School
Students clean up scraps and clippings. A central basket is for lost equipment and patterns.

Submitted by: Dixie Bedingfield, Northwest Middle School
Housekeeping chart—students are assigned tasks on a rotating basis; clean up lasts five to seven minutes of class. Class competitions between 8th grade classes; the class with the fewest minus marks at the end of the trimester gets an ice cream party.

Submitted by: Renee Chew Steels, Uintah High School
Students clean up after themselves.

Submitted by: Jeri Lloyd, Alta High School
Each student is responsible for his/her own sewing area; picking up scraps, thread, etc.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Students are divided into groups. Each group is responsible for a clean-up duty. (Scissors, bobbin cases, irons, supplies, sergers, garbage, etc.). Students are taught to clean and oil machines.

Submitted by: Cheryl Moyle, Olympus High School
Students clean the machines each term. They re assigned a cleaning task to be completed at the end of class, such as putting mats away and turning off irons.

Submitted by: Camille Hicks, Hillcrest High School
Students receive five points per day for working and clean up. If they don't clean their area, they lose all five points.

Sewing Notions and/or Sewing Machine Attachments Management

Submitted by: Dottie Stone, Cottonwood High School
I have a box that kids freely get buttonhole feet, etc. from. I put out only one or two of each because I rarely have more students than that who need them at one time. I have some, mostly donated, notions available in tote trays.

Submitted by: Debra Adams, T. H. Bell Jr. High School
I have students sign these out.

Submitted by: Sharon Hall, Wahlquist Jr. High School
Have as few as possible out. Simplify. A pair of scissors is attached to each machine plus extra scissors are on the cutting table in a green cup. These are easily checked for numbers.

Submitted by:
Each item is numbered the same as the machine number. That is the equipment the specific students can use and then return to the designated spot.

Submitted by: Jill Ringger, Canyon View Jr. High School
Bobbin cases are kept in the machines, which seems to work best. The attachments are kept in tupperware (checked in and out).

Submitted by: Denise Bradshaw, Millard High School
Looking for ideas.

Submitted by: Jill Pond, Brighton High School
I bought a plastic divided contained with two layers and put it out for each sewing class. Students usually return items. It has worked for me.

Submitted by: Marilee Fagergren, Skyline High School
In a case which is labeled, a student is assigned to check and see that the attachments, etc., are returned each day.

Submitted by:
Mark everything. Have a place for each student's personal belongings. A system for setting out attachments can be a check out or monitor or group effort where one student at a time gives out and collects items.

Submitted by: Janeen Flake, Canyon View Jr. High School
I keep sewing needles and change them when needed. Bobbin cases are put on spool pins on machines for a quick check to be sure they are all there. Each case stays with a certain machine so the thread tension is not messed up.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Bobbin cases are assigned on a board to each machine. Each student must use his/her assigned number. Attachments are kept in a drawer and students must get them themselves and sign out for them.

Sewing Notions and/or Sewing Machine Attachments Management

Submitted by: Patti Bartlett, Bingham High School
I have a supply closet where attachments are kept. Students use them as needed. I tell them that when they stop putting equipment away, i will stop unlocking the closet for them.

Submitted by: Anne Barrett, Dixon Middle School
Squawk sheets are filled out each period and help in tracking down who used something last.

Submitted by: Diane Thurman, Clearfield High School
I have a tackle box with drawers that contains all the different feet. I also use tote trays with items sorted. It works well. The tote trays are all in one big cupboard.

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
I have a small board with numbered nails for bobbin cases. Needles are pinned into a cloth with the corresponding number. The plastic boxes that the beginning sewing kits come in are fantastic for storing various items.

Submitted by: M. Gillett, Granite High School
Students provide most sewing notions. The teacher maintains a supply of notions for emergencies, like interfacing. The central area is for machine attachments. If possible, bobbin cases are to be left in machines with occasional checks. Or have students return them after each class.

Submitted by: Dixie Bedingfield, Northwest Middle School
Eternal headache! Competitions have helped the most.

Submitted by: Renee Chew Steele, Uintah High School
I number each machine and have a numbered seating chart. I assign machines bobbin cases. Bobbin cases are numbered and engraved. Ice cube trays with numbers, so I can tell at a glance where the bobbin cases are.

Submitted by: Jeri Lloyd, Alta High School
Bobbin cases are assigned by number to each student. They are stored at the front of the classroom on a board. At the end of the period, the teacher can quickly identify who still has a bobbin case. Other equipment is checked out to the students.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Each attachment is put in a separate container and labeled. Students have access to all containers. Bobbin cases and scissors are on pegs with numbers.

Submitted by: Cheryl Moyle, Olympus High School
I purchase notions as fabric stores have 40 to 50 percent off sales. I pass out and collect bobbin cases and attachments and students sign a check out card.

Submitted by: Camille Hicks, Hillcrest High School
I only put three to four sewing machine attachments in a tool box for students to use. The others are stored as extras. I put a zip-lock bag on each machine, numbered the same as the machine, with the following items in each: scissors, a seam gauge, a dressmaker pencil, a pin cushion and pins, and a seam ripper. These hang on a board in the room and must be returned at the end of each class period. Students lose five points each time one of their items is reported gone.

Evaluation - Teacher and Student

Submitted by: Dottie Stone, Cottonwood High School
I have each student fill out a pink card for each project and go over it with them where needed. I go over the project with them so we both see it at the same time. I keep the pink forms and put them on a master competency sheet.

Submitted by: Debra Adams, T. H. Bell Jr. High School
Students grade themselves at each step. I have a book with grade sheets on my desk at all times.

Submitted by: Sharon Hall, Wahlquist Jr. High School
Grades from the computer are posted every two weeks. Projects are graded in person (conference at my desk). At the end of each semester I have an evaluation form for each student asking about the curriculum and teacher's ability (anonymous).

Submitted by: Jill Ringger, Oak Canyon Jr. High School
Student scores before teacher.

Submitted by: Denise Bradshaw, Millard High School
Grading sheets are required for each project. The students grade their own before I do.

Submitted by: Jill Pond, Brighton High School
Develop an evaluation form for each project to grade the techniques done. I don't have students evaluate.

Submitted by: Marilee Fagergren, Skyline High School
An evaluation sheet is to be filled out.

Submitted by: Diane Thurman, Clearfield High School
I have students grade themselves then I grade them—50 points per project, three to four projects per quarter. Daily prep points are a major part of the grade.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Point system evaluation—by both students and me.

Submitted by: Patti Bartlett, Bingham High School
Students evaluation projects, then I do. We discuss discrepancies and any improvements that could be made.

Submitted by: Anne Barrett, Dixon Middle School
I grade on completion. Full points are awarded when the project is finished. Projects are not considered finished until they measure up to my expectations.

Submitted by:
Teachers need to know what they are looking for. They need to build from one skill to the next or they can't expect to perfect a skill.

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
Students turn in an evaluation sheet with each project. There is criteria for grading. Students also grade themselves.

Evaluation - Teacher and Student

Submitted by: M. Gillett, Granite High School
Progress sheets, written evaluations, fittings, and tests.

Submitted by: Dixie Bedingfield, Northwest Middle School
Universal grading sheet for all projects beside Haan catalog projects (they come with their own grading sheets).

Submitted by: Renee Chew Steele, Uintah High School
Grade sheets—students grade themselves first and the teacher second, as each step is completed. Then, the final score is totaled so there is no waiting for the teacher to grade projects.

Submitted by: Jeri Lloyd, Alta High School
Students complete self-evaluations of their projects, and then the teacher grades them. The final grade is a combination of both the teacher and student points (ten points for each technique).

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Students and the teacher evaluate as they go. Participation points are given daily for staying on task, attitude, helping others, etc.

Submitted by: Cheryl Moyle, Olympus High School
All projects are graded 50 points, 25 points, or 100 points. Each technique is graded and set up on a percentage basis.

Submitted by: Camille Hicks, Hillcrest High School
I try to grade on the spot—usually at the end of class while others are cleaning up. It works best if the grading system is in five or ten point quantities and is easy to figure. Most of the time I have seen the project lots during construction.

Equipment Care and Maintenance

Submitted by: Dottie Stone, Cottonwood High School
I either oil or clean each machine each term, or I train a very competent aide to do it. Also, as needed, a quartered pink evaluation sheet is put under the pressure foot to alert me to a problem so I can get to it ASAP if I don't immediately fix it when told by the student who has the problem.

Submitted by: Debra Adams, T. H. Bell Jr. High School
Dave's Sewing Machine Exchange is contracted through the Weber School District.

Submitted by: Sharon Hall: Wahlquist Jr. High School
Get to know the janitor. The best advice I could give is know your room's resources. Work on the disadvantages to correct them, if possible. If something went really well, write it down. Other teachers really help with ideas. Learn from others then build on the idea to fit your situation.

Submitted by: Jill Ringger, Oak Canyon Jr. High School
Cleaning of kitchen and sewing machines takes place four times a year.

Submitted by: Jill Pond, Brighton High School
Jordan District has a repair contract with Nuttall Bernina. I call them when I need repairs, usually for sergers.

Submitted by: Marilee Fagergren, Skyline High School
Have students do some light cleaning underneath; aides and teacher do the rest.

Submitted by: Diane Thurman, Skyline High School
Have service workers come once a year for general oiling and cleaning. Call throughout year if help is needed.

Submitted by: Janeen Flake, Canyon View Jr. High School
Machines are checked when needed. I live in a rural area so it is hard to get to the Bernina dealership to get them checked. A Bernina machine maintenance training or workshop would be nice to save budget money. I could get things fixed when needed.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Oiling—twice a year, once after each semester. The repairman is called in as necessary.

Submitted by: Patti Bartlett, Bingham High School
Equipment is maintained by Nuttall's Bernina per district contract. Daily maintenance is by me as needed or by students (oiling, dusting, etc.).

Submitted by: Anne Barrett, Dixon Middle School
Squawk sheets keep students taking care of things.

Submitted by:
Make a big deal about the cost of equipment. High expectations and appreciation of teachers go a long way. There need to be days when students are actually walked through or given a check off list for cleaning equipment. Otherwise, we fail to teach a fundamental lesson.

Equipment Care and Maintenance

Submitted by: Rachel Gonzalez, Lakeridge Jr. High School
I use some of my vocational days to come and clean out machines.

Submitted by: M. Gillette, Granite High School
Each semester the machines are cleaned and oiled (more if necessary). Student aides do minor maintenance and fix threading problems. Repairmen are called for major things.

Submitted by: Dixie Bedingfield, Northwest Middle School
Teach sewing machine parts and functions very thoroughly at the first of the semester. Also teach trouble shooting. Be a good teacher the kids like and respect and the students will be more apt to respect the machines. Students clean and oil the machines at the end of the semester.

Submitted by: Renee Chew Steele, Uintah High School
Students clean and oil the machines twice each semester. Broken machines are repaired immediately (I can usually do it myself).

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Students record on a central paper any problems with machines. A mechanic fixes them when he comes. If it's an immediate problem, he comes the next day. Students clean and oil their own machines on a schedule.

Submitted by: Cheryl Moyle, Olympus High School
Students clean the machines each term.

Submitted by: Camille Hicks, Hillcrest High School
My level-two class oils the machines at the end of each quarter. Student aides help keep the sergers threaded. Have the service technicians show you basic “fix-it-yourself” techniques and/or watch them closely as they work.

Procedure for Obtaining New Equipment or Upgrading Equipment

Submitted by: Dottie Stone, Cottonwood High School
I'm still using old Bernina 717s and 830s. My equipment has usually been at the decision of the district—sergers, the great iron, even thread and machine needles.

Submitted by: Debra Adams, T. H. Bell Jr. High School
I talk to my vocational director.

Submitted by: Marilee Fagergren, Skyline High School
I talk to my vocational director.

Submitted by: Sharon Hall, Wahlquist Jr. High School
District vocational director, begging/reminding, nagging/asking, nagging/posters.

Submitted by: Jill Pond, Brighton High School
Allotted vocational money from the district. This year I bought two new Berninas.

Submitted by: Diane Thurman, Clearfield High School
Help! There never seems to be any money. Always low priority!

Submitted by: Janeen Flake, Canyon View Jr. High School
I have to make a request through the vocational director. I now have hand-me-down machines from the high school.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Through a budget and obtaining a grant, over the past five years we have gradually traded in older machines for newer ones.

Submitted by: Anne Barrett, Dixon Middle School
I have a great vocational director who gives me whatever I need.

Submitted by:
Keep a very close ear and eye to the district. Know when the school is on the docket for new equipment. Watch for money surpluses. Ask, ask, ask! The worst thing they can do is say no.

Submitted by: Dixie Bedingfield, Northwest Middle School
Poor! Equipment must be shown to be unrepairable before it will be replaced. Then we wait six months to a year for it be replaced.

Submitted by: Renee Chew Steele, Uintah High School
Budget request the prior year.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Working directly with the applied technology director; collection of fees and commodity cards.

Submitted by: Cheryl Moyle, Olympus High School
District money; department money, and replace broken equipment fund from district.

Good Resources for Purchasing Equipment/Notions/Fabrics, Etc.

Submitted by: Dottie Stone, Cottonwood High School
After we lost Patrick's as individual schools, I order through J. P. Clark, the district, or shop discount stores and get reimbursed. More kids bring more of their own stuff.

Submitted by: Debra Adams, T. H. Bell Jr. High School
Cloth World works well for us.

Submitted by: Sharon Hall, Wahlquist Jr. High School
Piece goods—parents are very willing to donate fabric. The PTA will also help.

Submitted by: Jill Pond, Brighton High School
Two dollar fabric store, piece goods fabric store.

Submitted by: Marilee Fagergren, Skyline High School
The district office is quick to accommodate what is needed.

Submitted by: Diane Thurman, Clearfield High School
I need a list of good resources!! Help on this!

Submitted by: Janeen Flake, Canyon View Jr. High School
I go to WalMart; that's all we have available here.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
Dave's Bernina, Fabric Warehouse, and piece goods.

Submitted by: Anne Barrett, Dixon Middle School
Local stores: Bernina, House of Fabrics, Pineapple Appeal (I can get four windsocks out of their kit and the cost is about $1 each).

Submitted by: Dixie Bedingfield, northwest Middle School
Fabric by the bolt from Patrick Dry Goods—broadcloth $1.97 a yard (for TLC windsocks). Faber and Company/Nasco for notions and sewing equipment.

Submitted by: Renee Chew Steele, Uintah High School
Shop locally!

Submitted by: Jeri Lloyd, Alta High School
Bernina.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Check with managers of fabric stores. I buy discontinued thread for TLC (cheap), but it is good thread. I ask when sales will be and plan ahead. Fabric banks are great too.

Submitted by: Cheryl Moyle, Olympus High School
House of Fabrics—they accept purchase orders; Nuttall Bernina—excellent polar fleece but accept only school checks; Fabric Warehouse—excellent sales (50 percent off); bulk purchases through the district for needles and thread.

Good Resources for Purchasing Equipment/Notions/Fabrics, Etc.

Submitted by: Diane Hendrickson, Alta High School and
Camille Hicks, Hillcrest High School

Clotilda
B 8031
Stevens Point, WI 54481-8031
1-800-772-2891

Bamasch's
2810 Highland Ave.
Cincinnati, OH 45212-9998
1-800-543-0355

Jackmans' Inc.
1234 N. Lindbergh
St. Louis, MO 63132
1-800-758-3742

Levine Bros. Inc.
530 S. Los Angeles St.
Los Angeles, CA 90013
1-800-346-9665

Nancy's Notions
P.O. Box 683
Beaver Dam, WI 53916
1-800-833-0690

Nuttall Bernina
4742 S. 900 E.
Salt Lake City, UT 84117

Patrick Dry Goods Co.
P.O. Box 508
Salt Lake City, UT 84110
1-800-950-9509
(801) 363-5895

Timberline Sewing Kits
Clark Street
P.O. Box 126
Pittsfield, NH 03263-0126

Altra
100 E. Washington St.
P.O. Box 159
New Richmond, IN 47967

Frostline USA Inc.
(A subsidiary of the
McCall Pattern Co.)
2525 River Road
Grand Junction, CO 81505-2525
1-800-KITS-USA

Big Sky
P.O. Box 7362
Missoula, MT 59807
1-404-721-7766

Green Pepper Inc.
3918 West First Ave.
Eugene, OR 97402
Information: 1-503-345-6665
Orders only: 1-800-767-5684

Make-up Work/Lessons

Submitted by: Dottie Stone, Cottonwood High School
The biggest problem is kids who go on home teaching—having books with chapters and questions so the man who's visiting can provide work. He brings me the projects to grade and I have to hope the kids actually did it because I otherwise don't allow projects to be sewn at home. There's adequate class time and I want to see it. I like to work in packets in most classes. I think kids see the point easier. It's easier to grade.

Submitted by: Debra Adams, T. H. Bell Jr. High School
I use tapes which have been prerecorded by me: Threading, Serger use, Shorts, etc.

Submitted by: Sharon Hall, Wahlquist Jr. High School
I'm still struggling with this one. Having a table with a calendar that states each day's assignment, available work sheets, and a box for turning in work is a plan I'm working on.

Submitted by:
I give make-ups only before or after school. It makes class time less stressful, especially at the beginning of the period.

Submitted by: Jill Ringger, Oak Canyon Jr. High School
After school or take home (for emergency) for less credit.

Submitted by: Jill Pond, Brighton High School
Students can stay after school to make up missed lab time. They can also check out work to take home. They must have permission to sew at home or I take 5 percent off the final grade.

Submitted by: Marilee Fagergren, Skyline High School
Only in special cases do I let them do it at home. I just say it is a lab class and students have to be in class to get credit for the class. They turn in four projects but must be done in class.

Submitted by: Diane Thurman, Clearfield High School
The first week of class I do several different learning activities according to their sewing level. Topics include: textiles, fabric identification serger techniques, layout cutting, pattern reading, measurements, and equipment names and uses.

Submitted by: Janeen Flake, Canyon View Jr. High School
Do make-up work before or after school. Lessons used are from curriculum and textbooks.

Submitted by: Jean Manuela, Pleasant Grove Jr. High School
When students are absent, they have three days from when they get back to complete the missed work to get full credit.

Submitted by: Patti Bartlett, Bingham High School
Work with students after school.

Submitted by: Renee Chew Steele, Uintah High School
Work with students after school.

Make-up Work/Lessons

Submitted by: Anne Barrett, Dixon Middle School
Sew at home to make up absences.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Written work has a three-day make-up policy. For a long-term absence a longer time is given. Sewing can be done at home, before or after school.

Submitted by: Cheryl Moyle, Olympus High School
Students come in after school to make up assignments.

Other

Submitted by:
Public Relations display items, show other classes, take pictures.

Submitted by: Denise Bradshaw, Millard High School
It would be nice to see what other teachers do; to see if their ideas would work in my classroom.

Submitted by: Jill Pond, Brighton High School
My students are not interested in book work. They want to sew things that they can use and wear. We need to make class fun and inviting so we can get the enrollment. Students may not learn wardrobe planning, but they do learn basic sewing skills.

Submitted by: Marilee Fagergren, Skyline High School
Graded on projects completed. Try not to stifle creativity; let them try out anything.

Submitted by: Diane Thurman, Clearfield High School
I enjoy teaching clothes. I enjoy learning new trends and ideas to introduce to my students. I think we need more workshops like the Nannette of New York—vests! That was great!

Submitted by: Anne Barrett, Dixon Middle School
I am writing a book titled, "It Takes Two People To Do This Job—An Organizational Guide For Secondary Teachers." It is in rough draft form right now, but I would like to share it with you sometime. It might be something for June Conference in 1996.

Submitted by:
Buddy System—each student signs up for a partner. Before students get help from the teacher, they should ask for help from the partner. It works very well and makes them more alert and accountable.

Submitted by: Taunya Brooks, Rocky Mountain Jr. High School
Show and tell—use show cases and display items that students have made. It is good public relations.

Submitted by: Camille Hicks, Hillcrest High School
I use daily quizzes at the beginning of each period. The students pick up a quiz paper from a box by the door as they enter each day. I give them one question with one correct answer. They answer it while I call roll, then return it to another box next to the blank quiz papers. This is a great way to review or reinforce a concept. It is worth five points a day. It cannot be made up for any reason and if the student is late, he/she gets a zero on it. I really don't care if they ask a friend—they still learn the concepts by writing the correct answer.